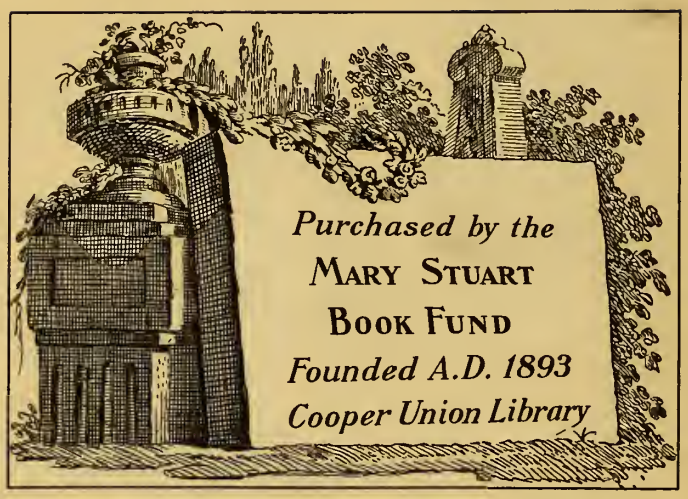
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Mary Stuart
Book Fund
Founded A.D. 1893
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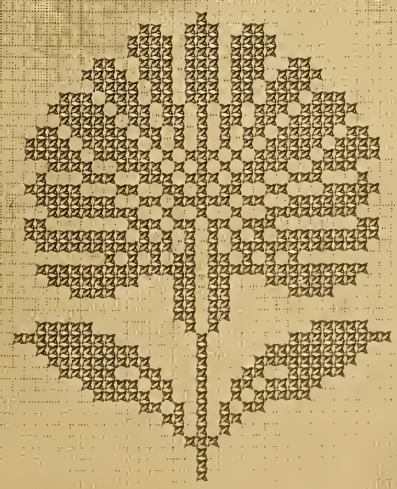
par

Th. de Dillmont



NOTICE

To be had at the Comptoirs of the house Th. de Dillmont of which see addresses below, supply of every material requisite for executing the Work described in the Albums of cross-stitch embroidery Nos. I and II such as: Tissues of various kinds, cottons of all colors and sizes, also needles, crochet-hooks, Penelope mirrors, embroidery frames etc., etc.

Price-lists sent free on demand.

LONDON
Comptoir Alsacien de Broderie
267, Regent Street

PARIS
Comptoir Alsacien de Broderie
15, Avenue de l'Opéra

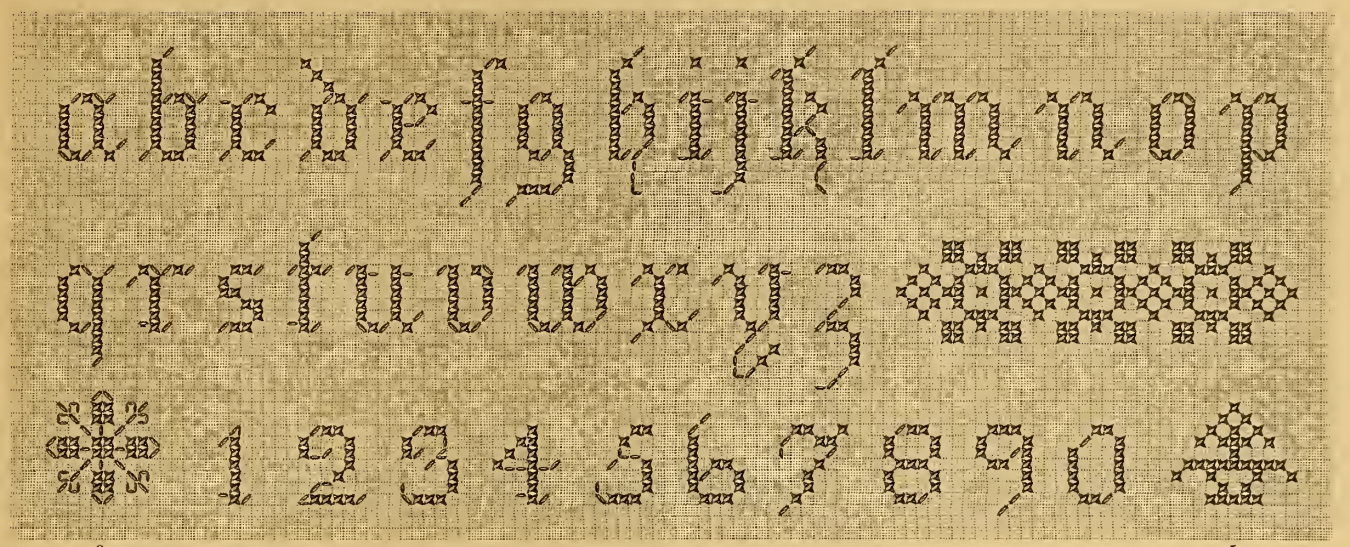
VIENNA
Comptoir Alsacien de Broderie
I, Stefansplatz, 6

BERLIN
Comptoir Alsacien de Broderie
66, Friedrichstrasse

220218

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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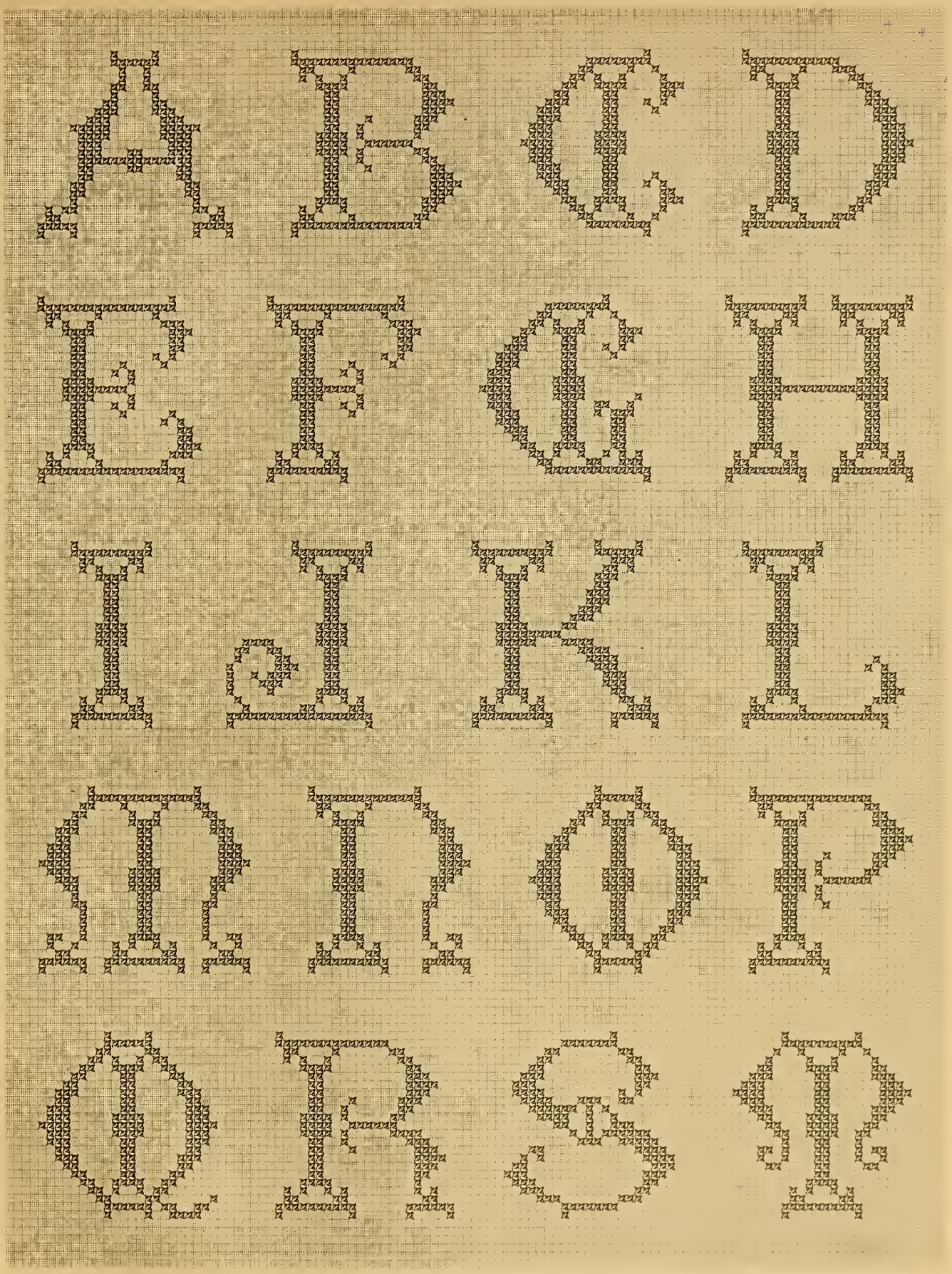
6. 7. 8. 9. 10.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

PAR TH. DE DILLMONT



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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

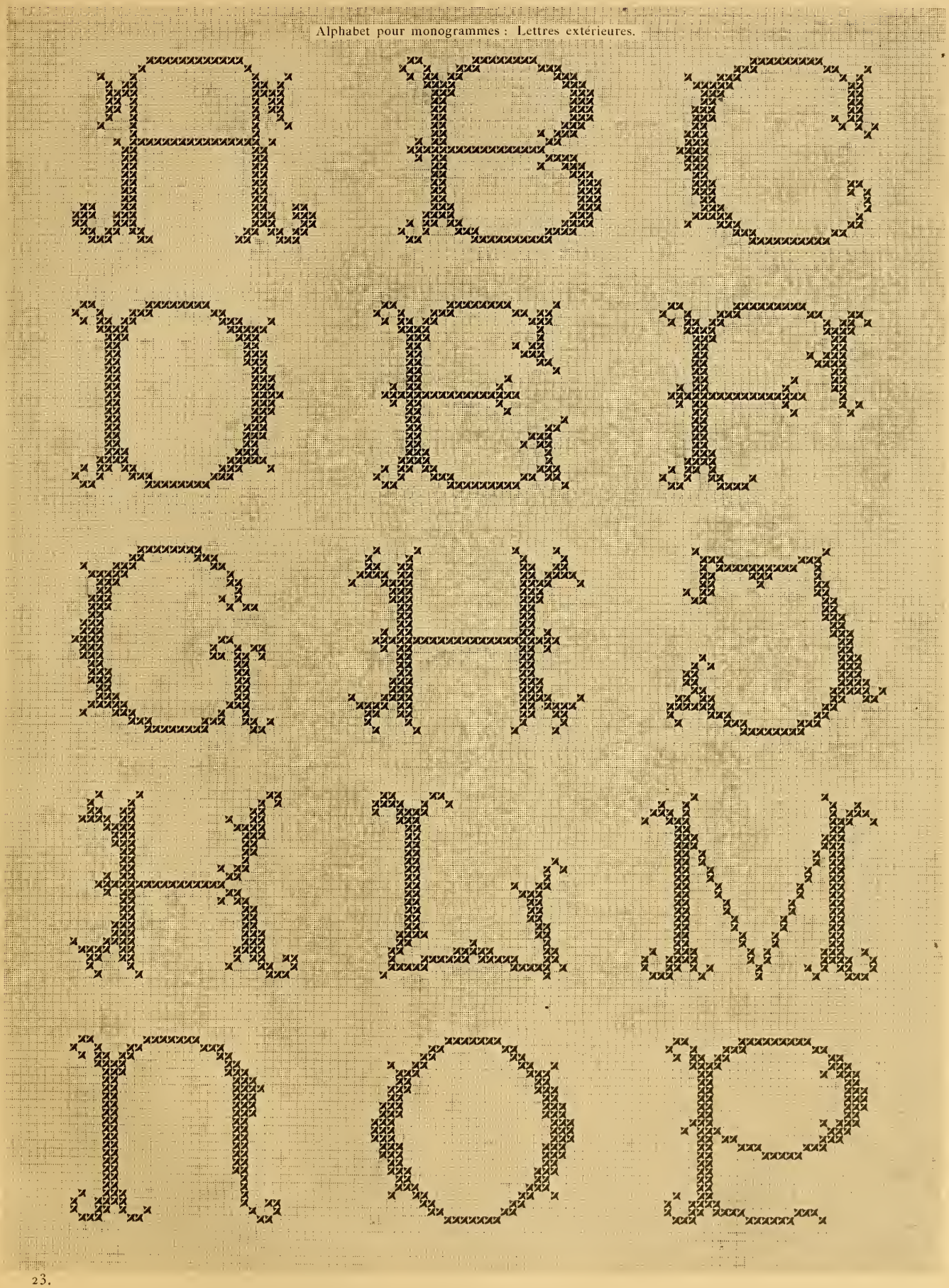
22.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

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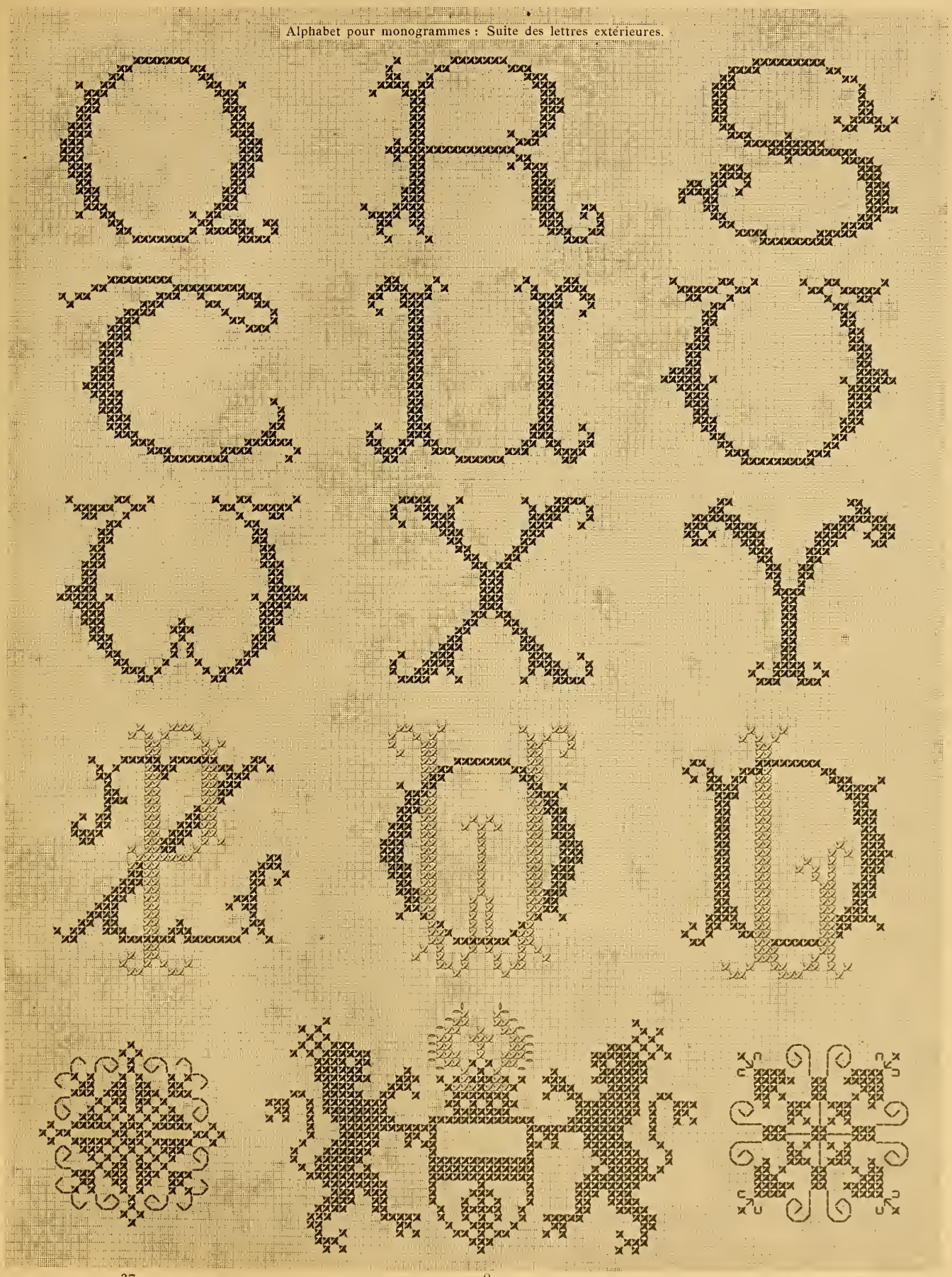

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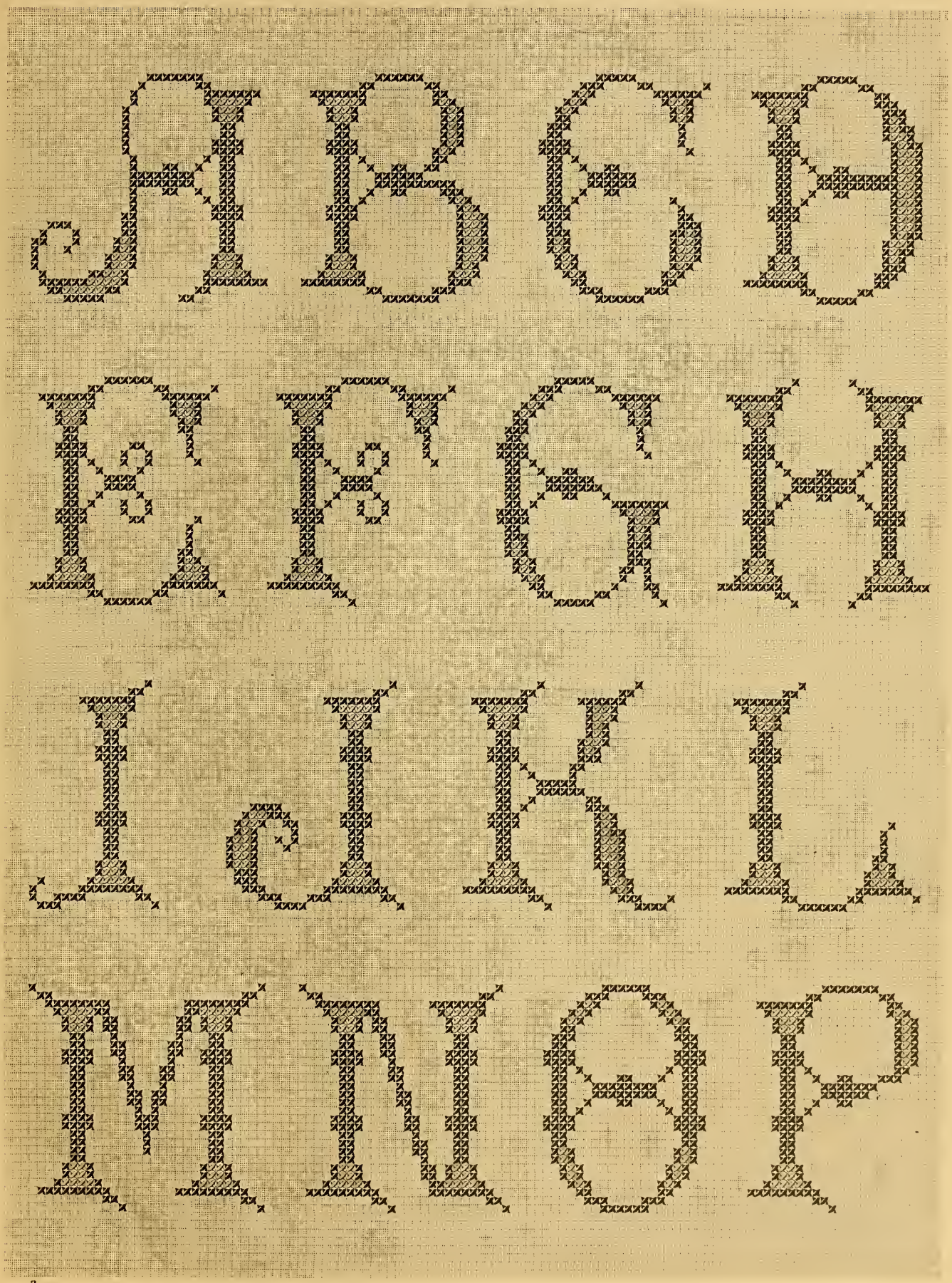
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

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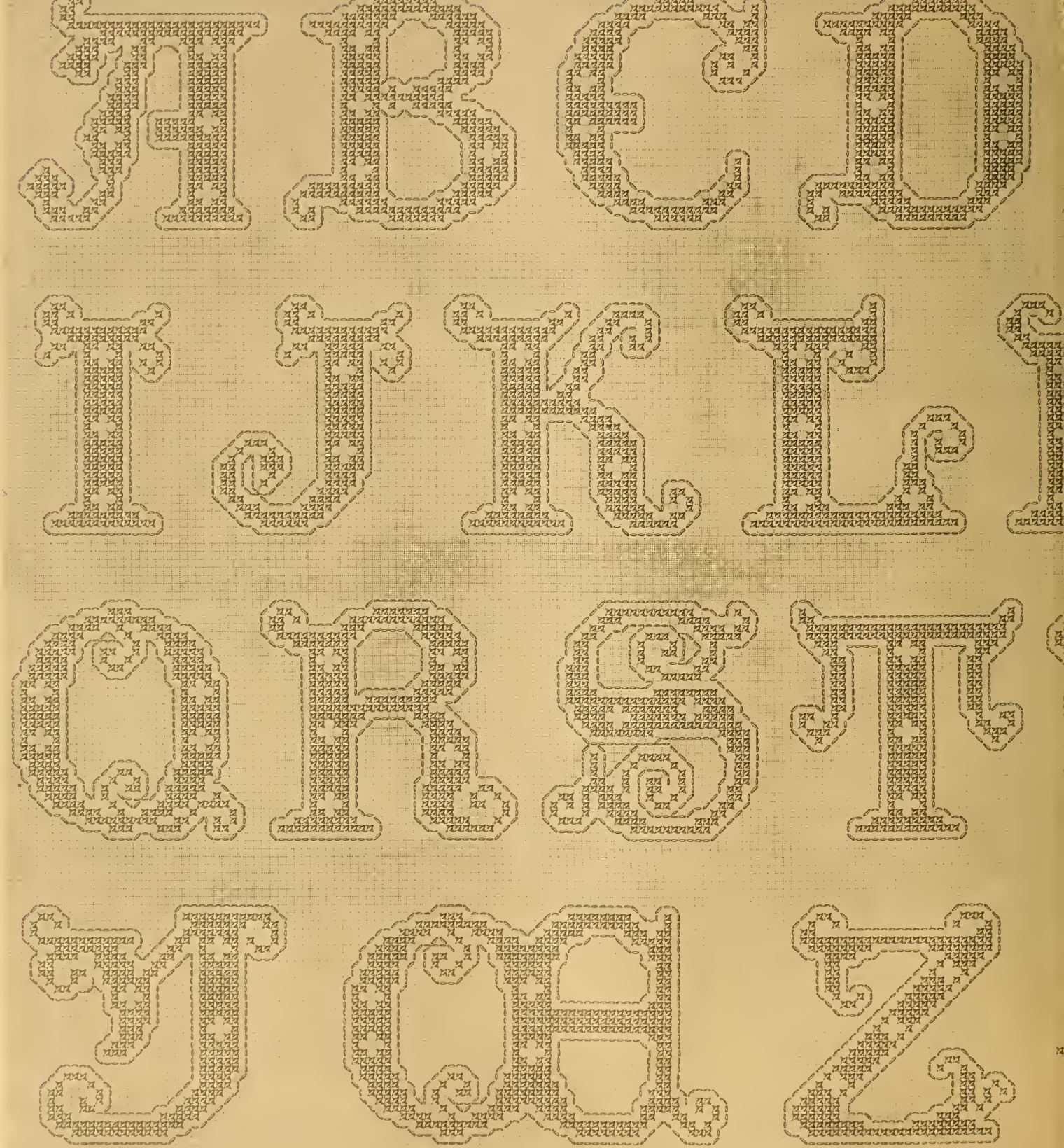
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIE

Par Th. DF



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Patrons de broderies de couleur à exécuter avec
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DOLLFUS-MIEG & Cie, MU

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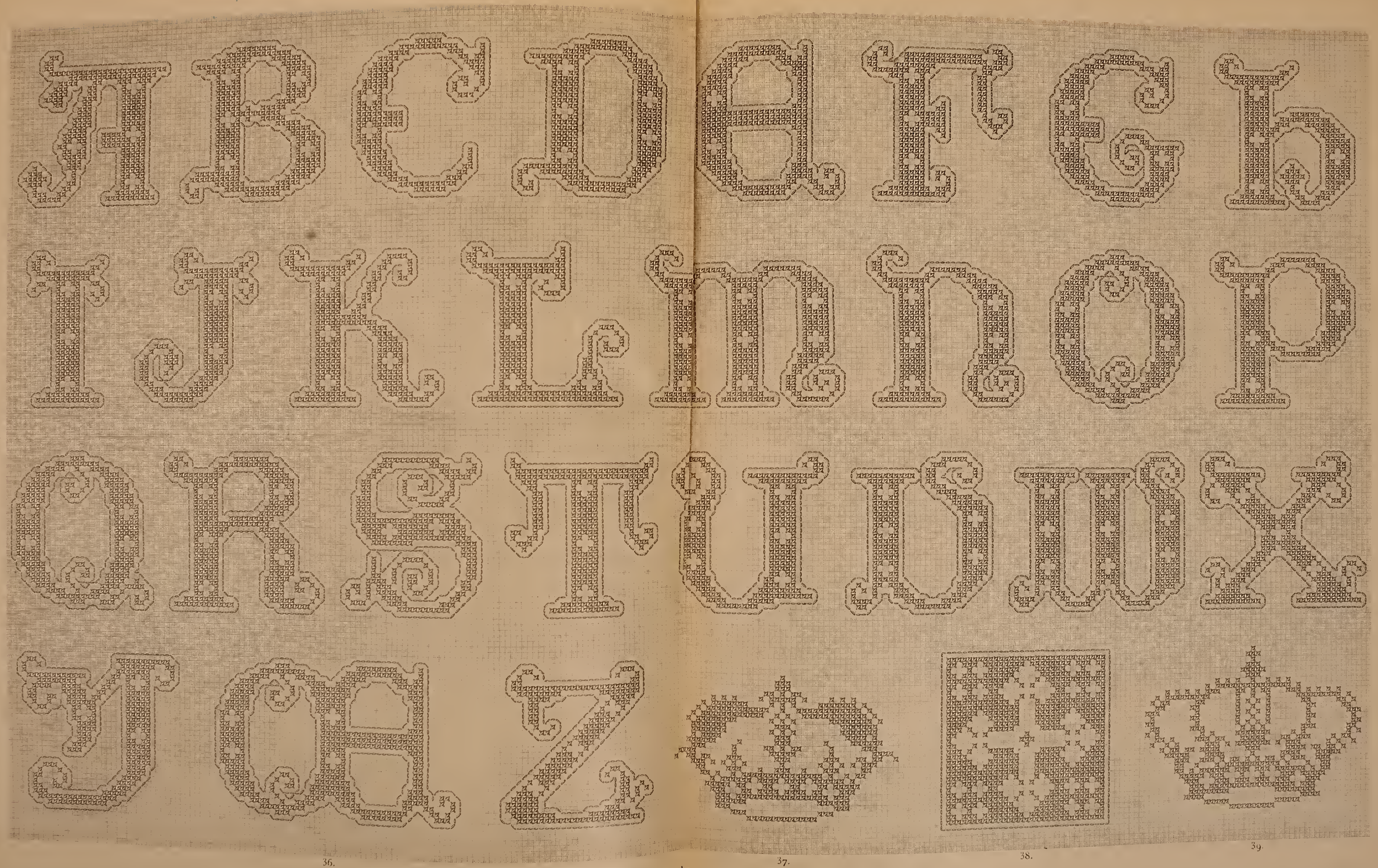
tons à broder, les cotons à tricoter, les cotons
donnets et les fils d'Alsace D.M.C

OUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

Par Th. de Dillmont



Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

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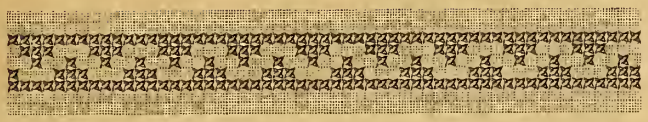

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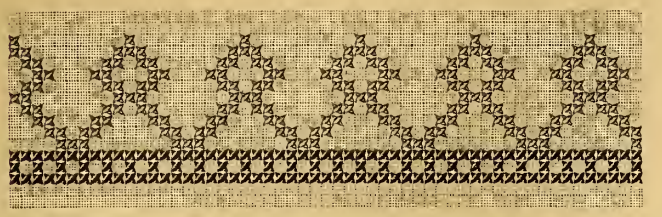

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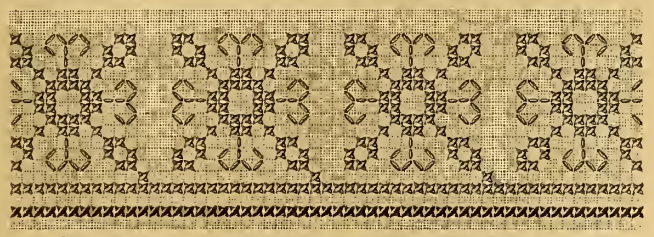

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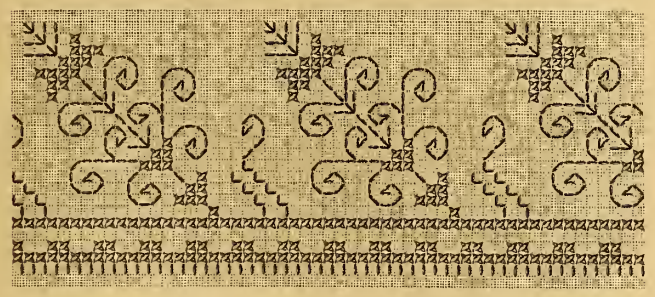

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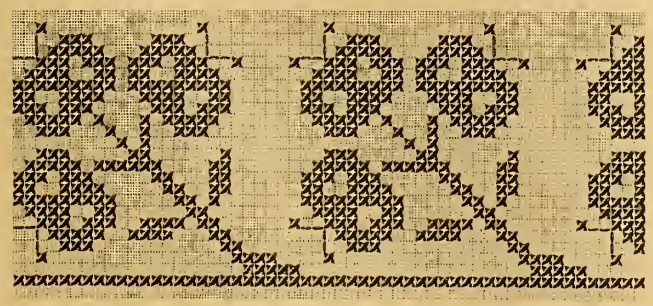

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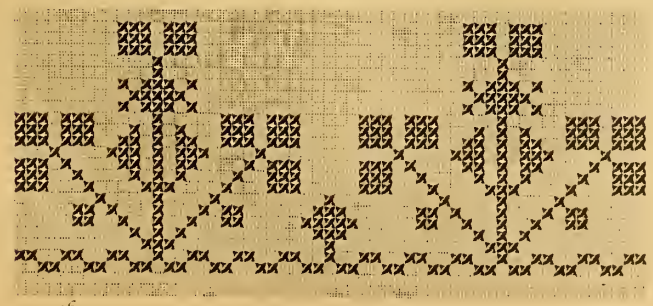

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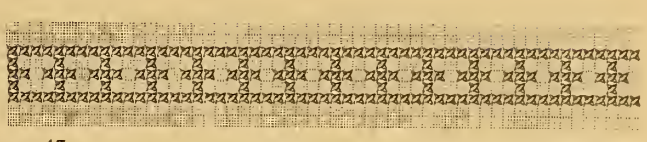

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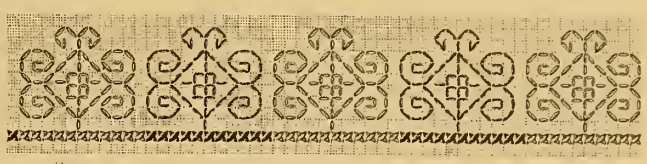

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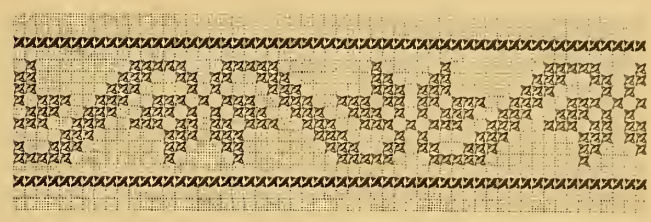

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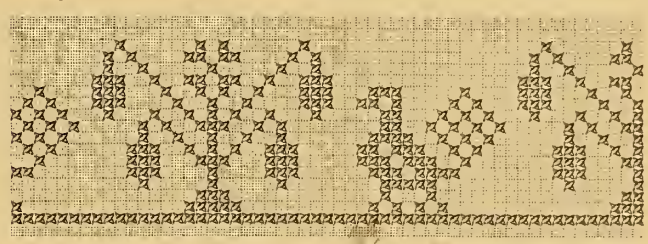

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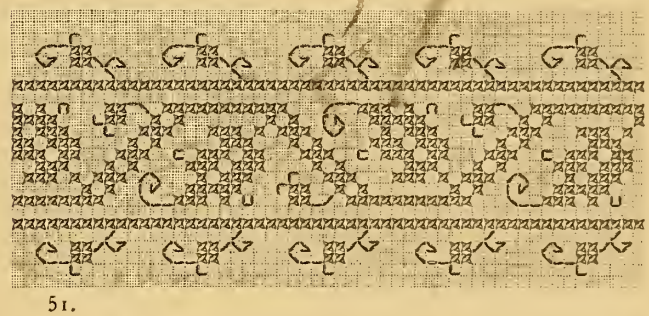

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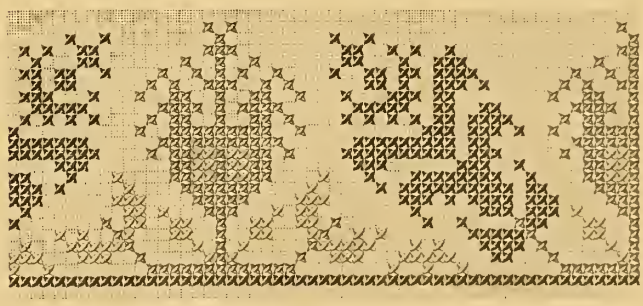

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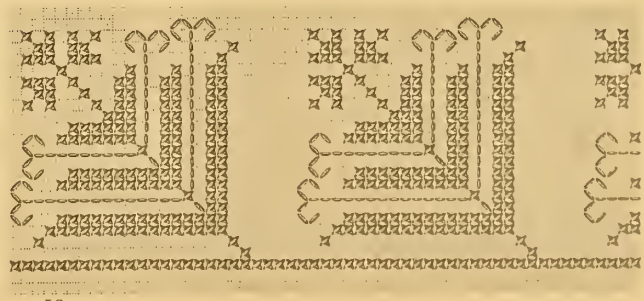


53.

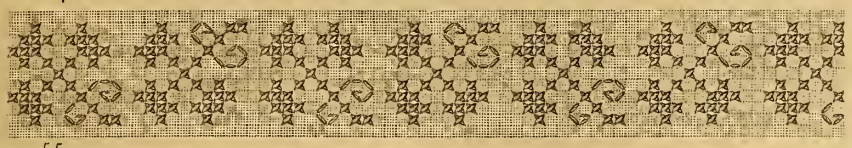
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

54.



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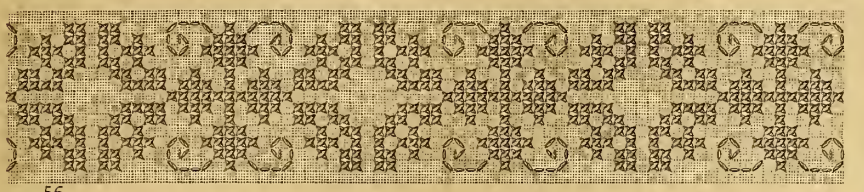

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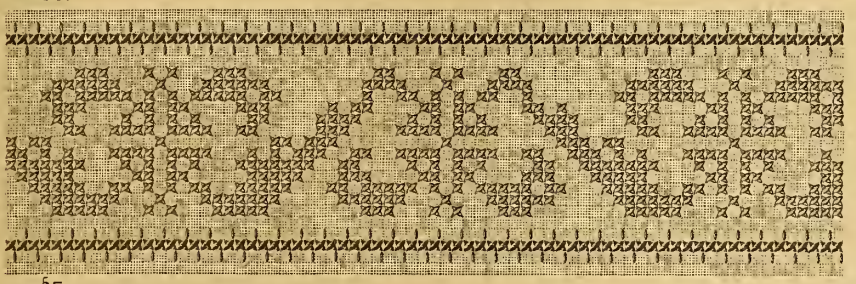

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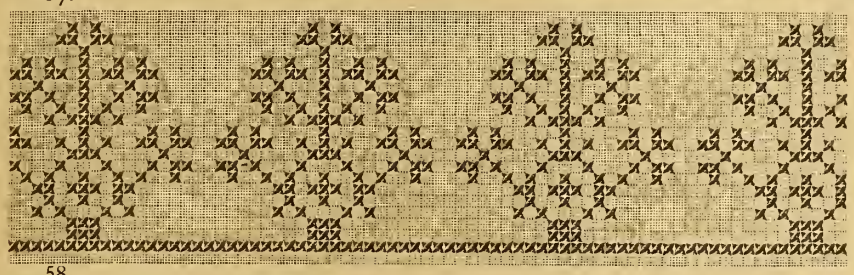

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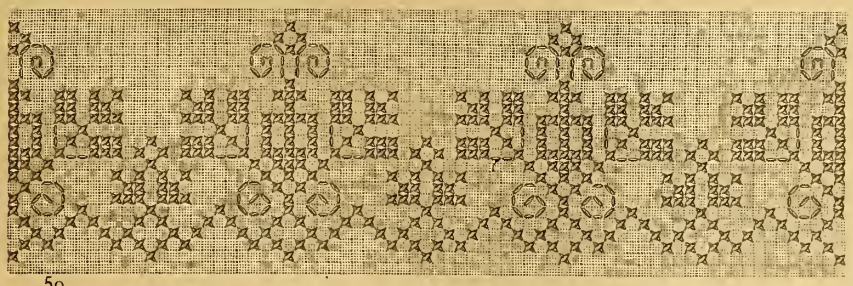

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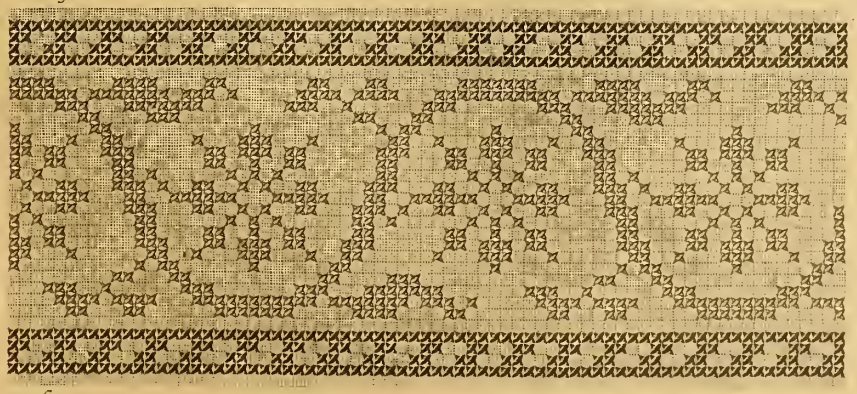

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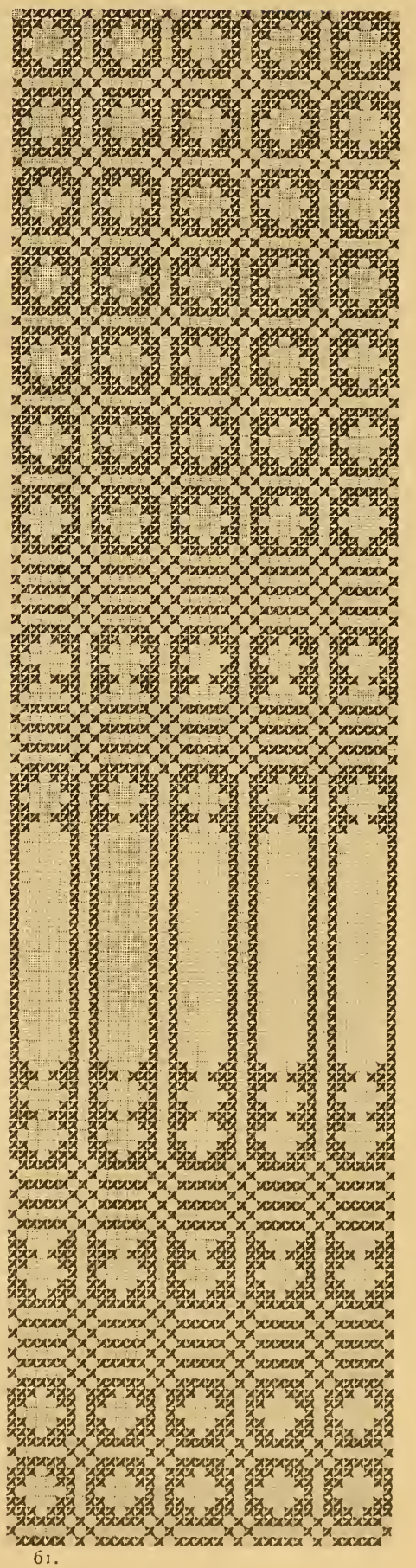


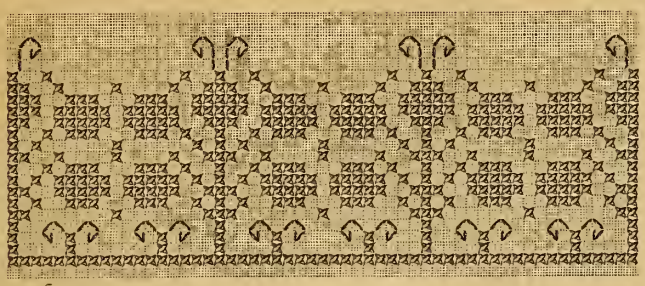
61.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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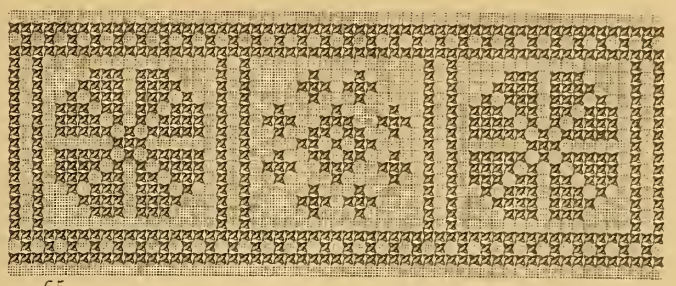

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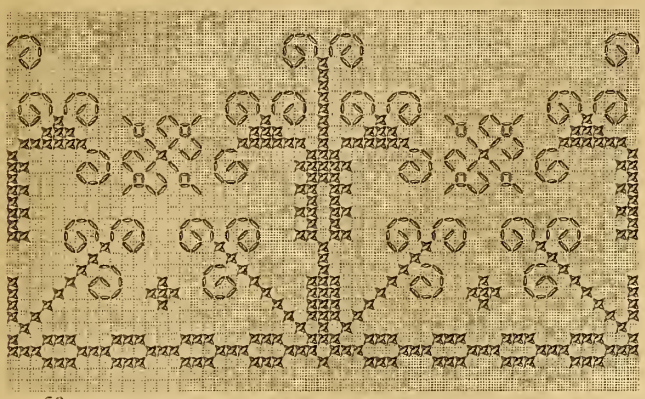

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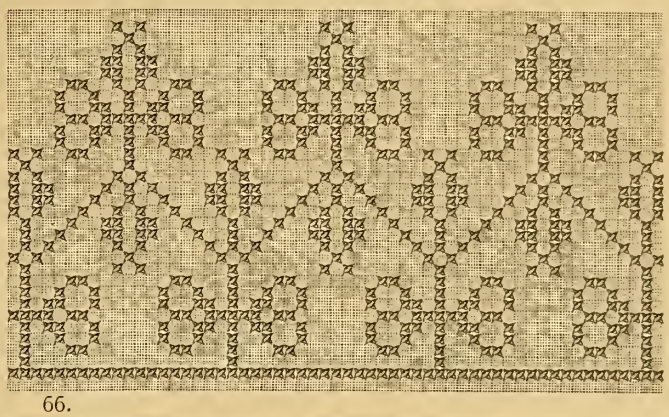

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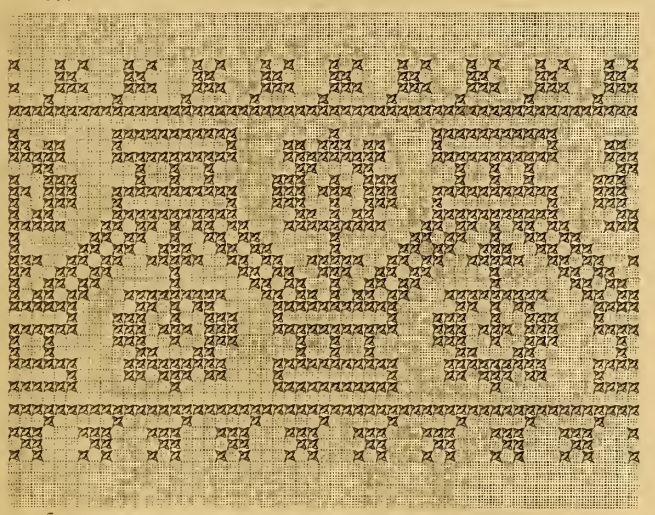

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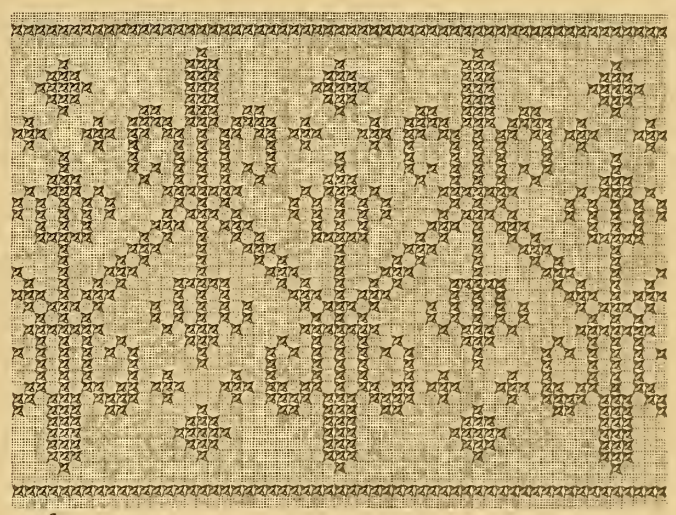

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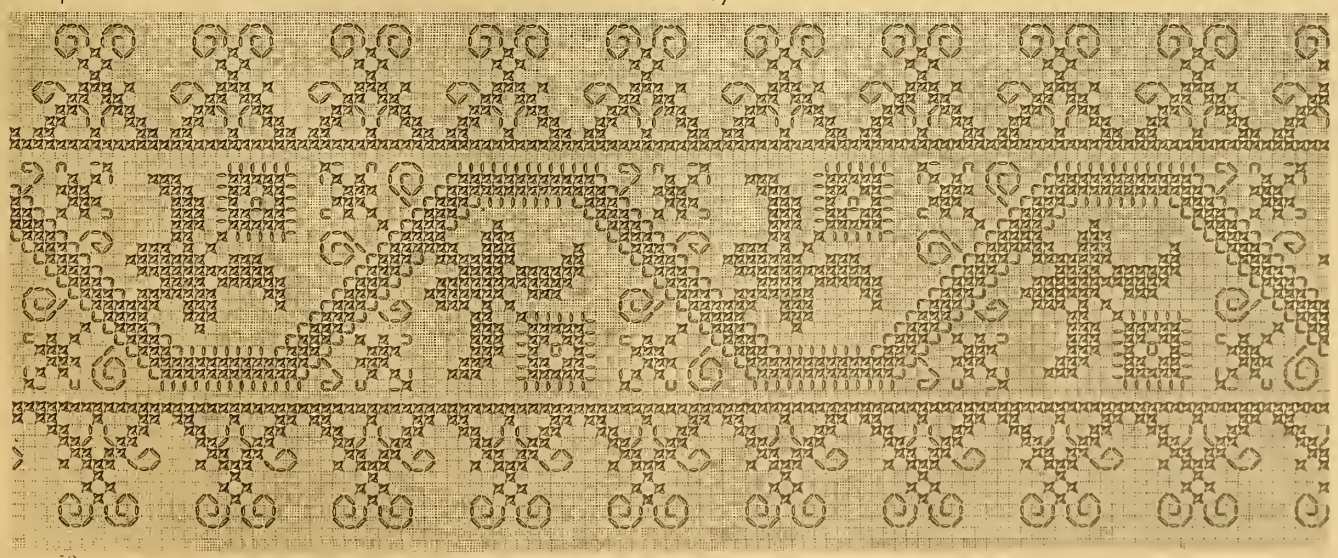

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DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

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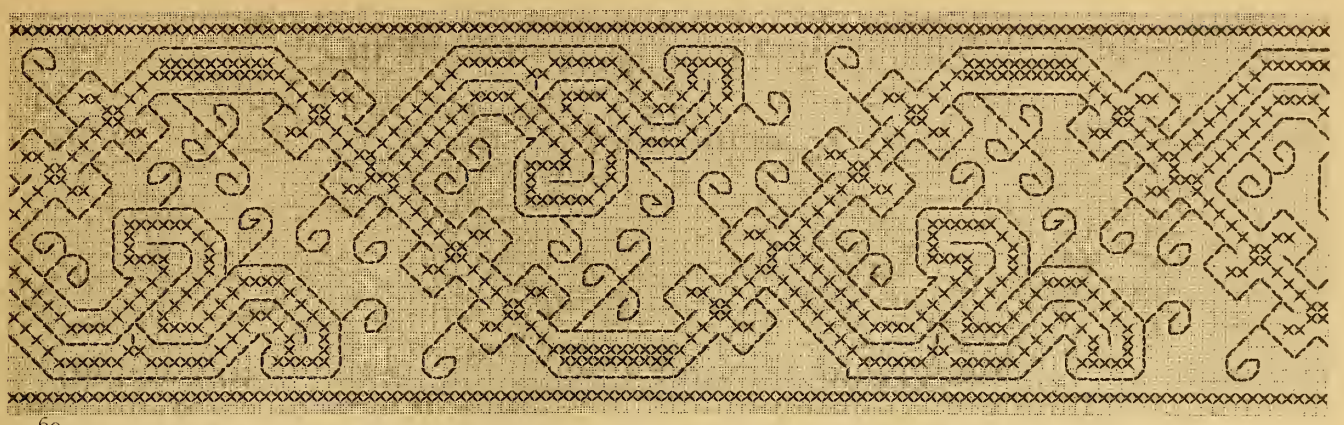
PAR TH. DE DILLMONT



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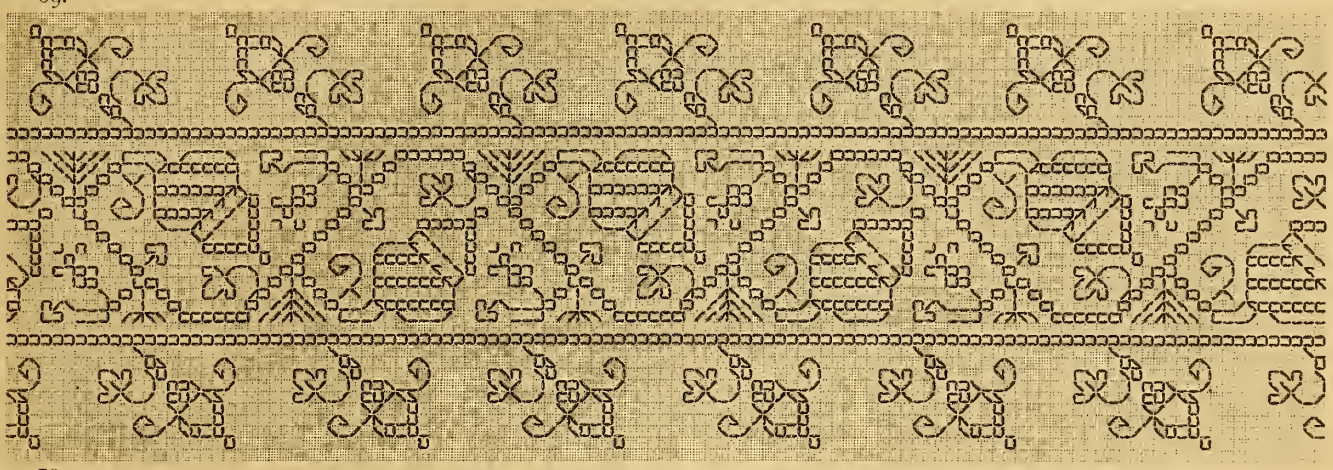

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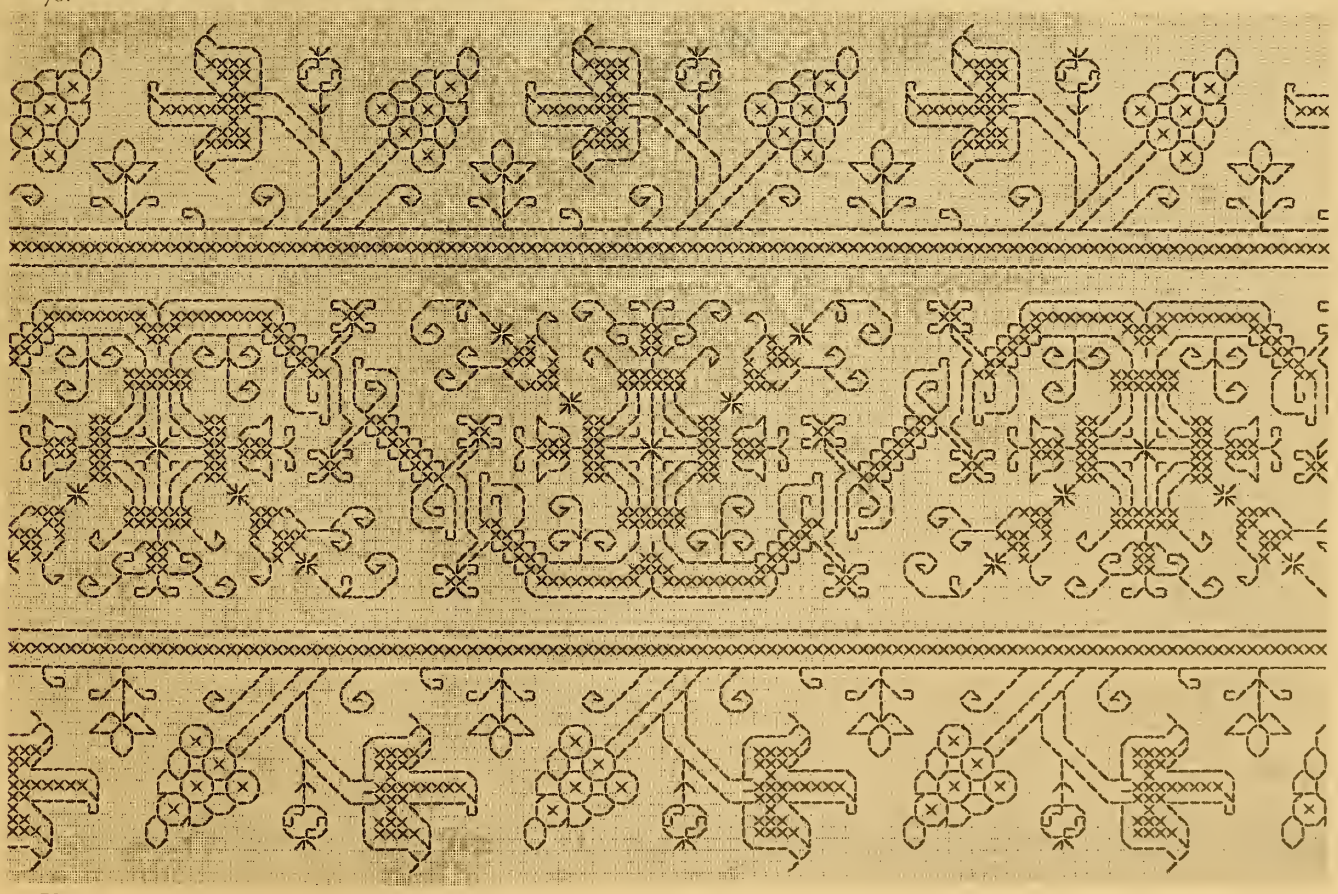

71.

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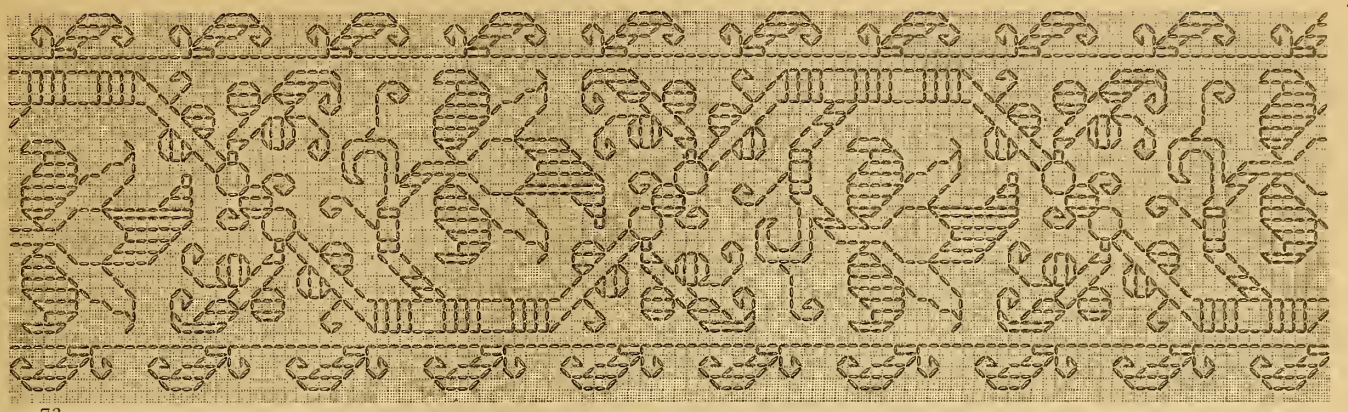
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

Par Th. de DILLMONT



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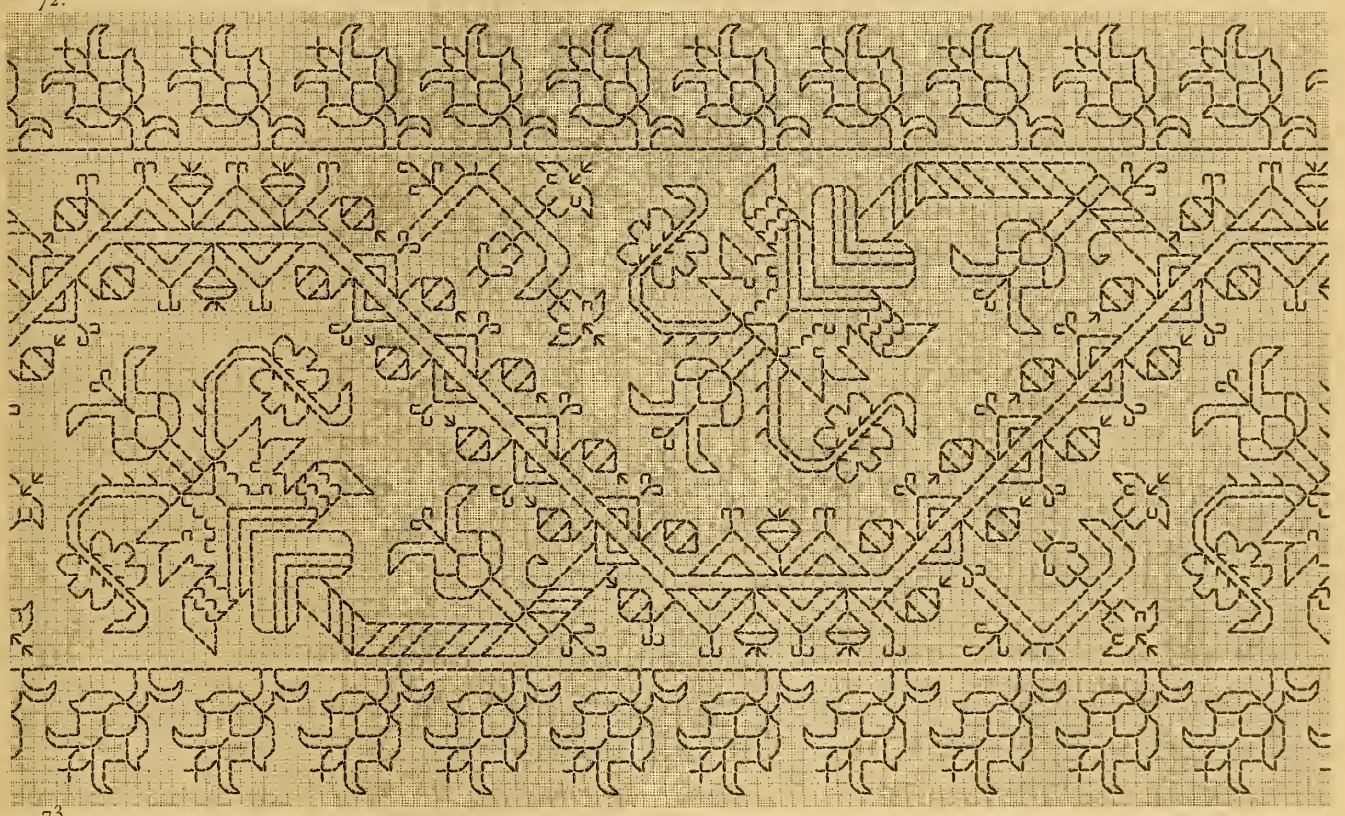

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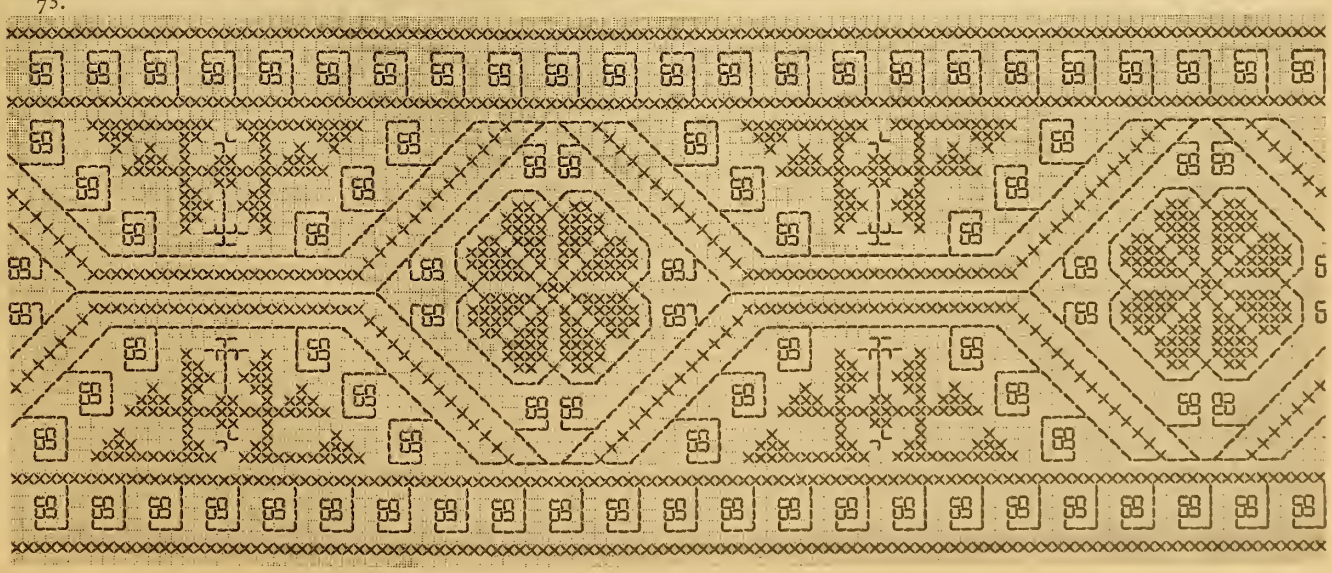


74.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

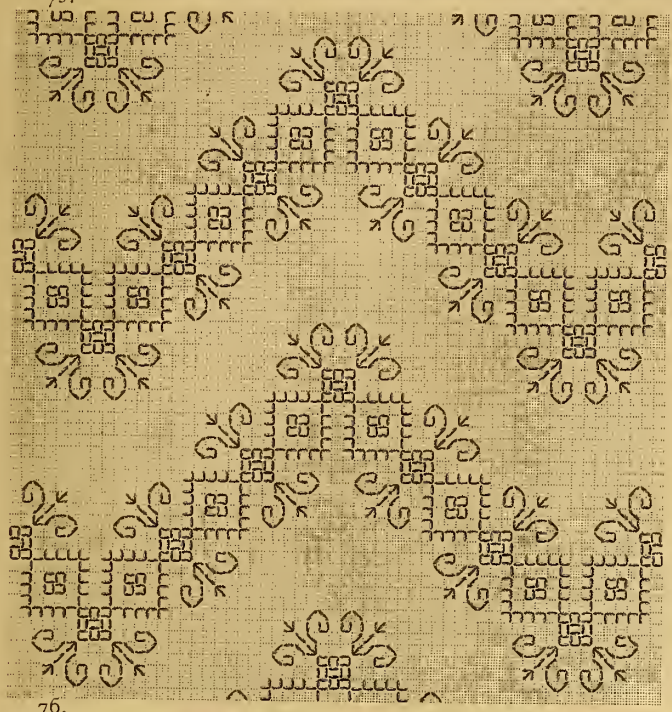
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

Par Th. de DILLMONT

75.

77.



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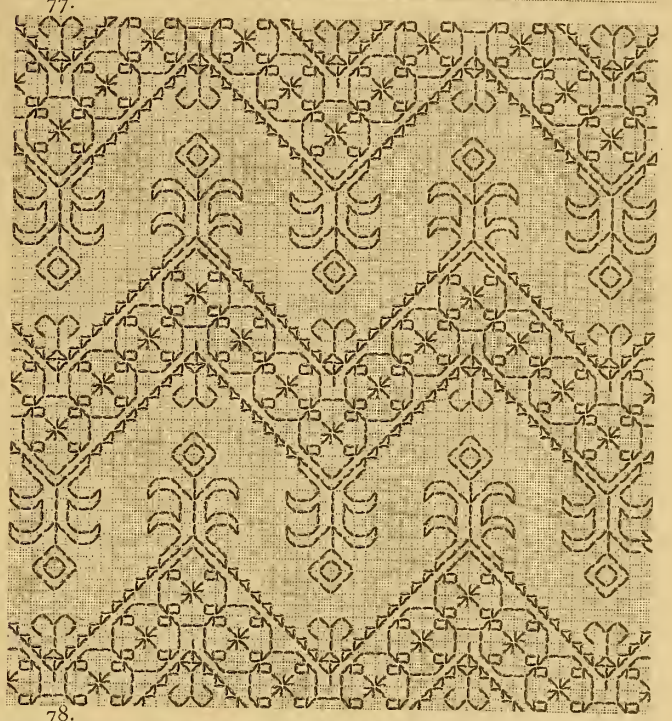

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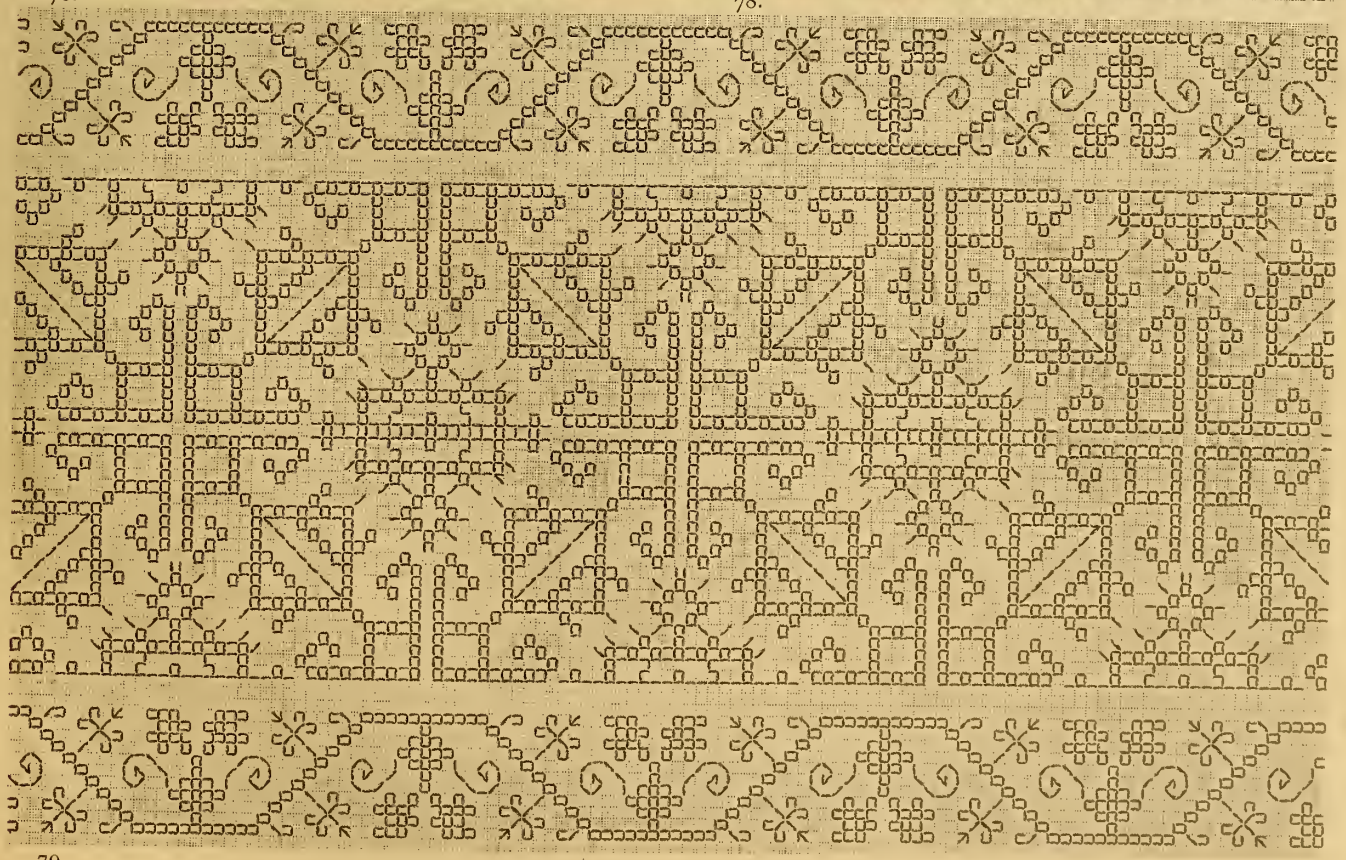

79.

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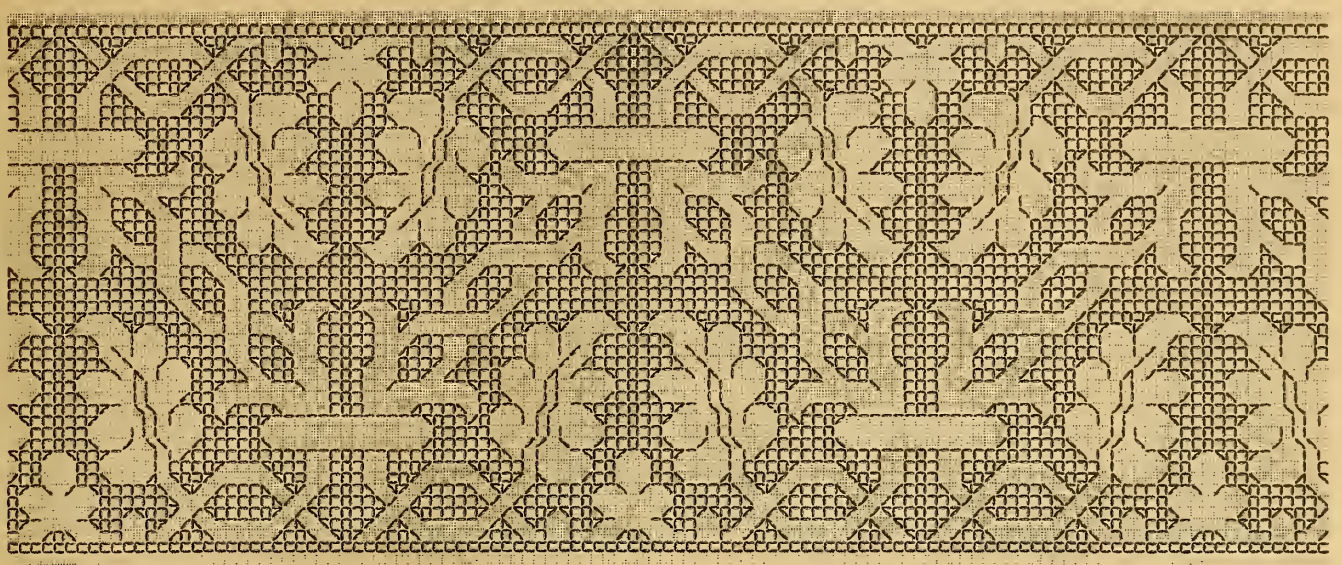
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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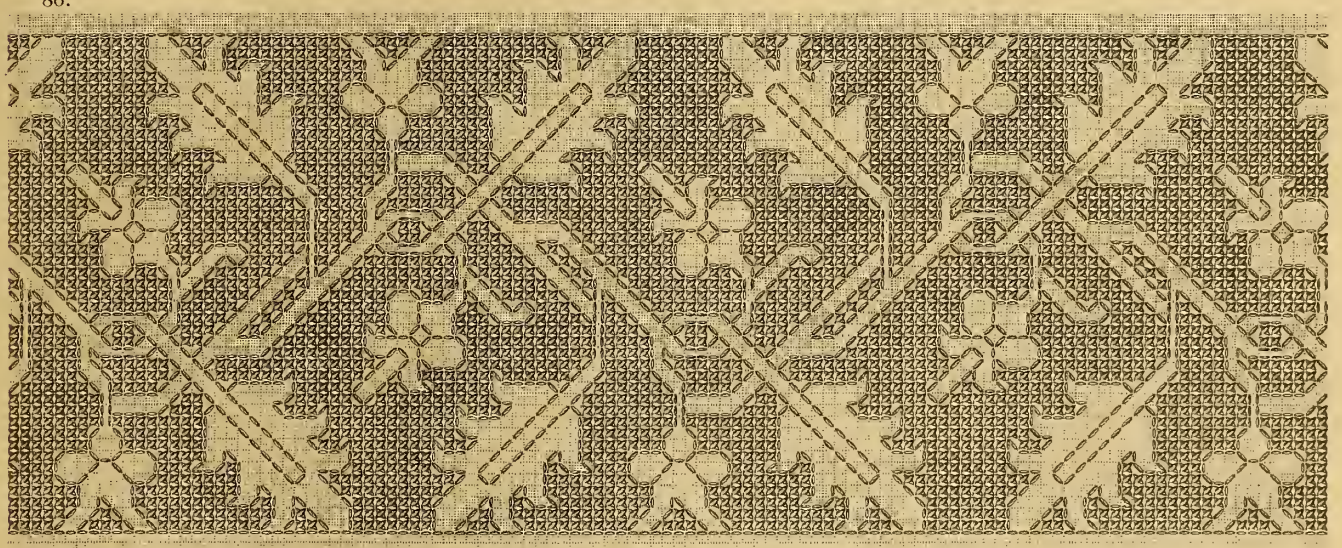

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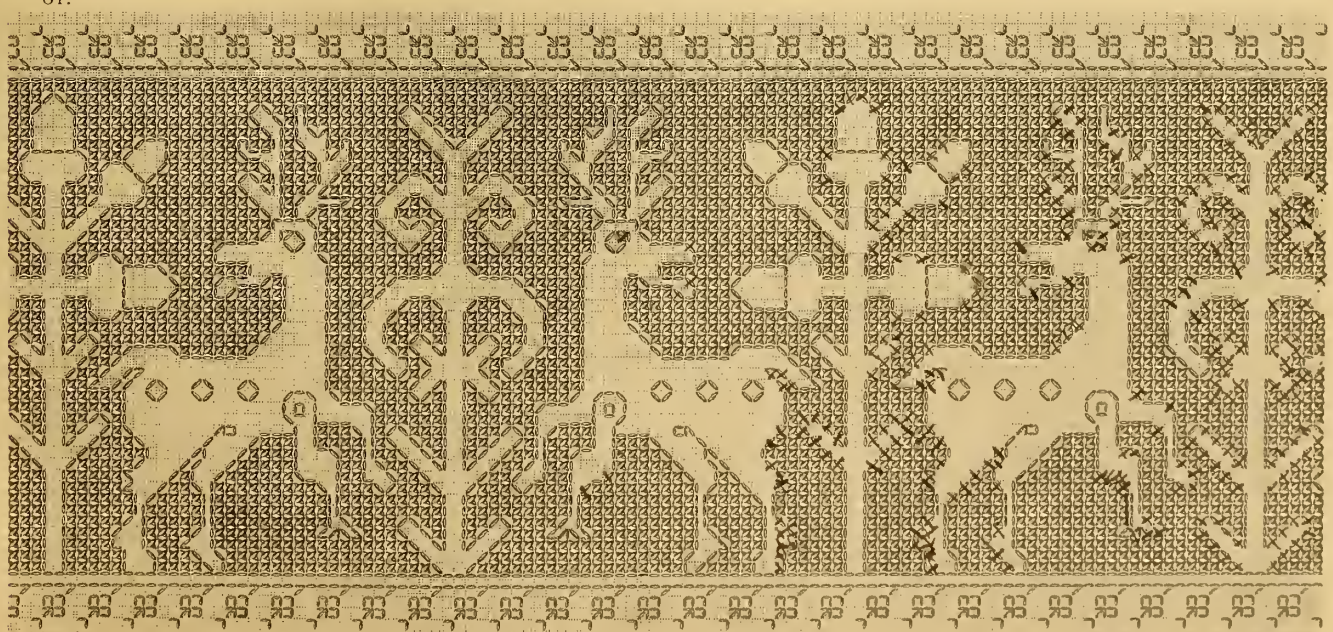


82.

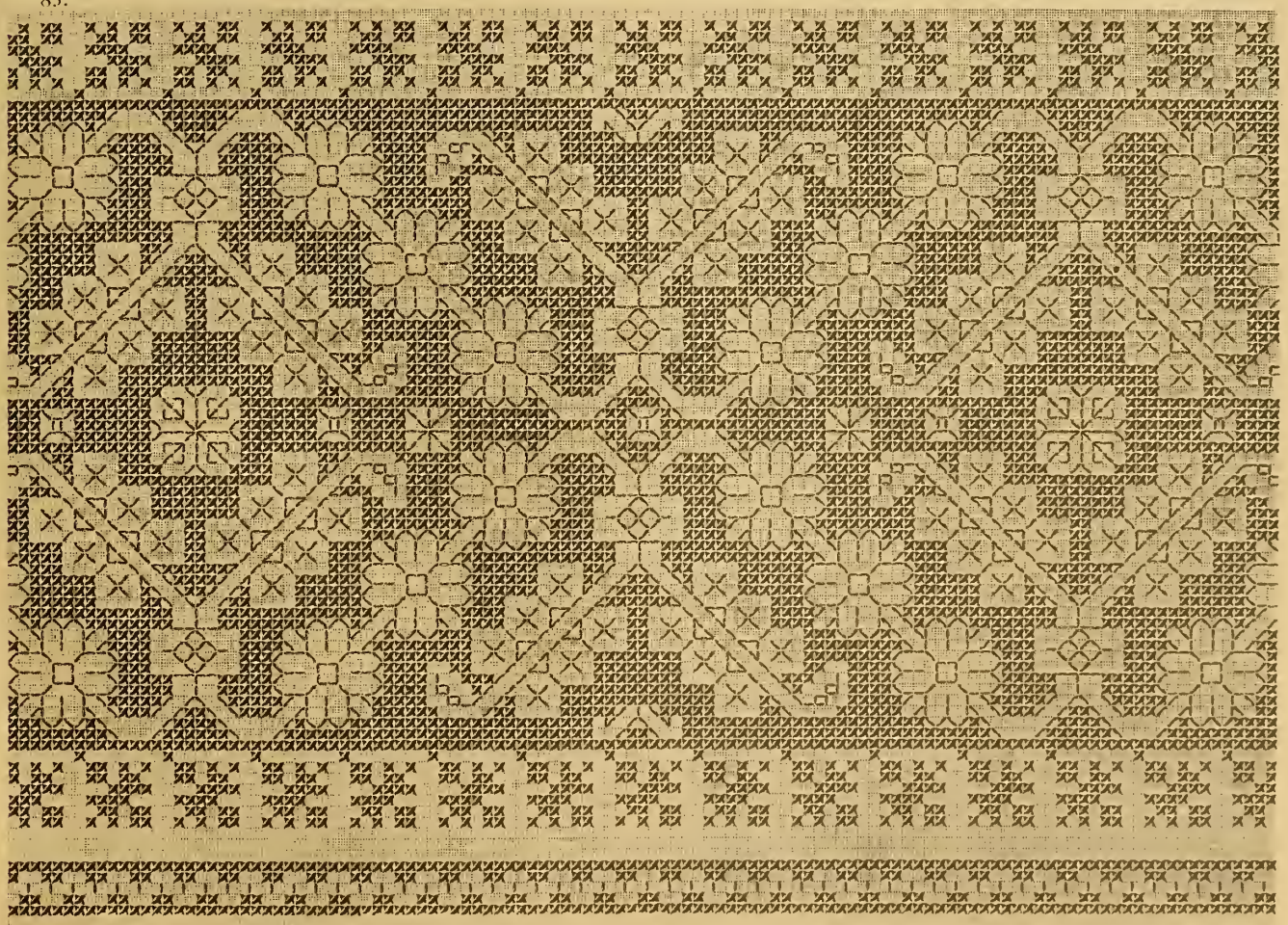
Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

83.



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DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

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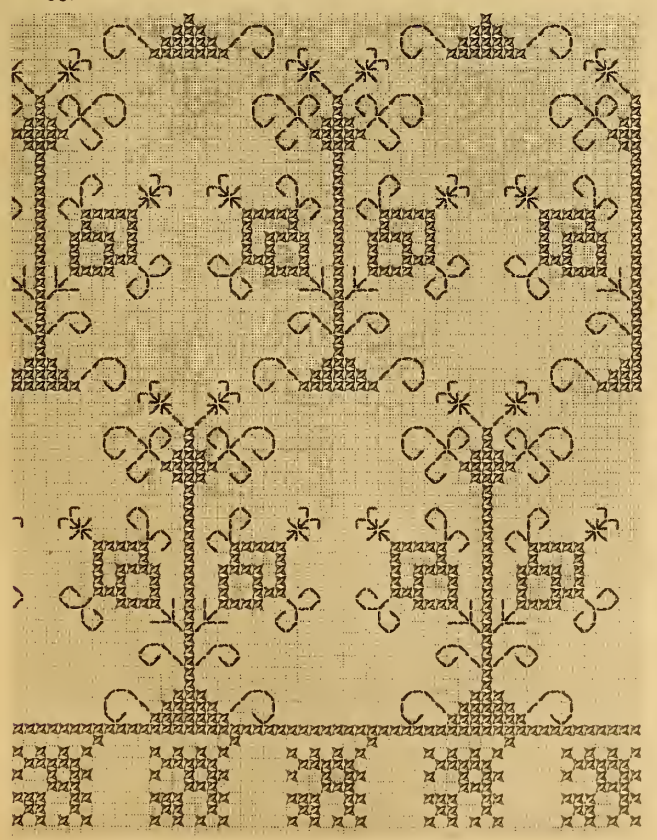

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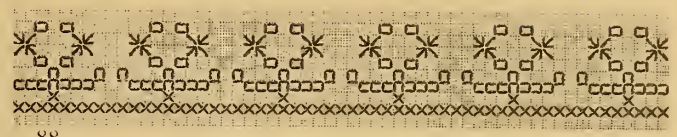

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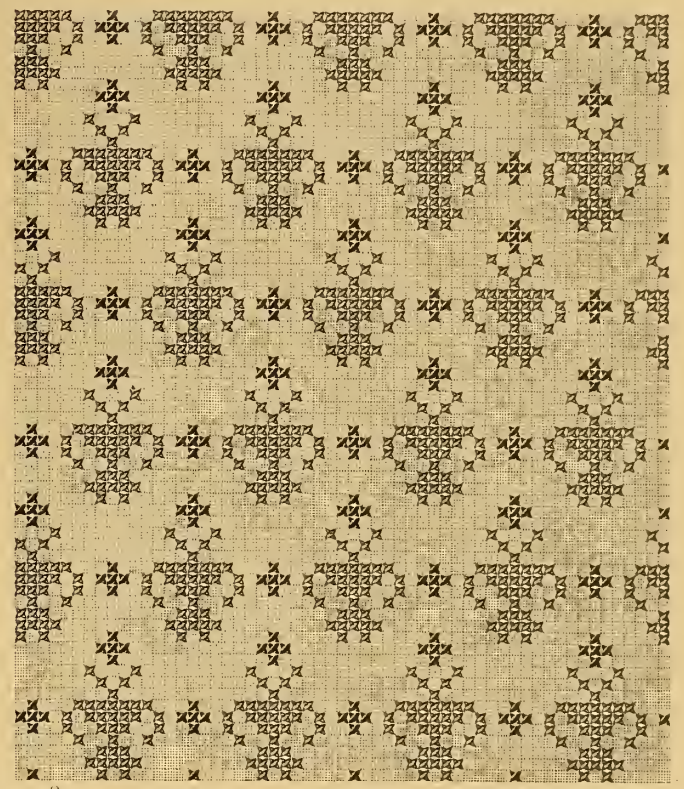

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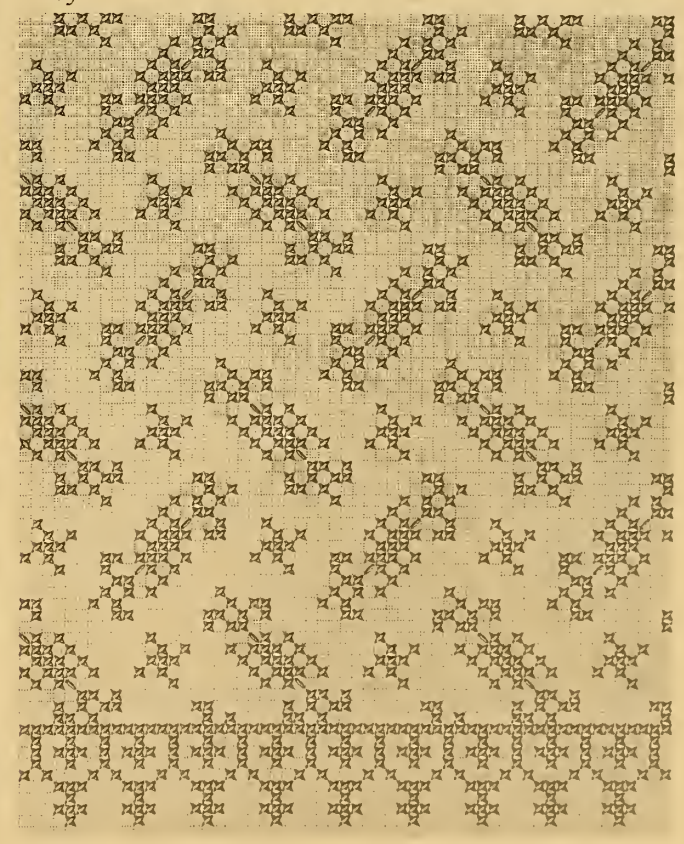

90.

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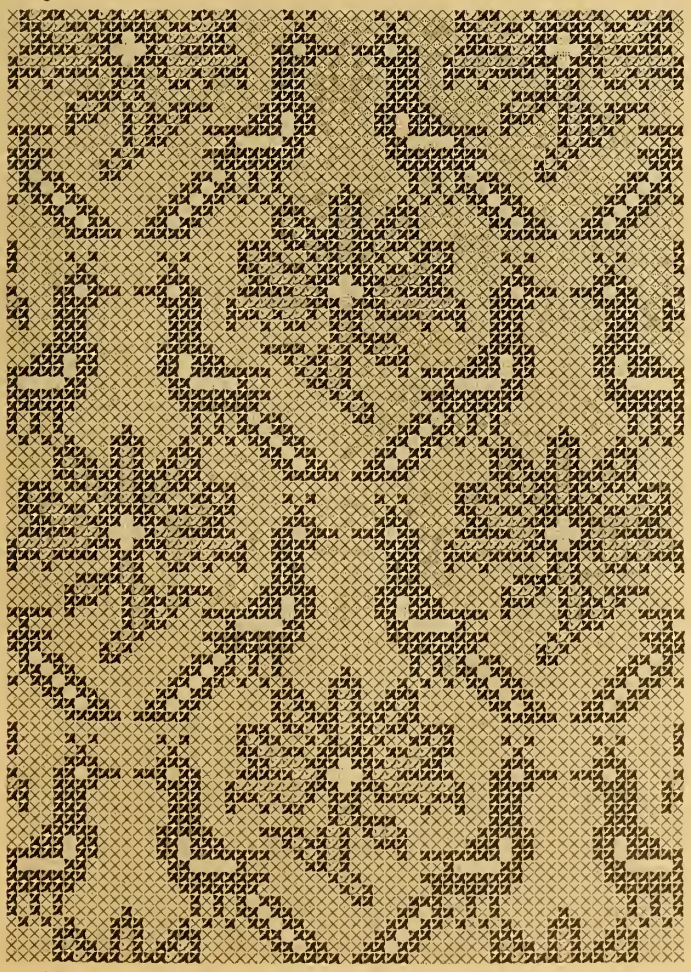
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

91.



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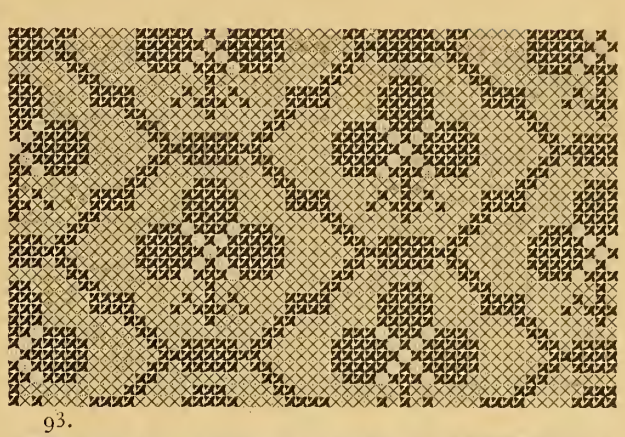

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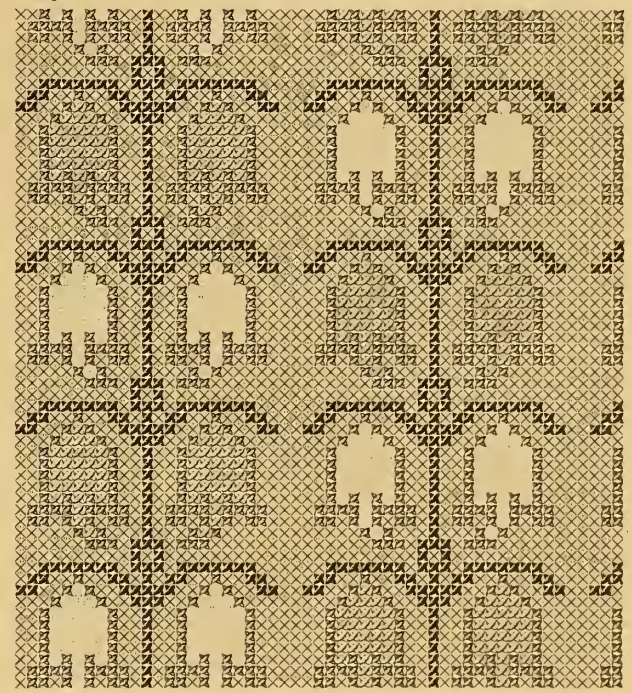

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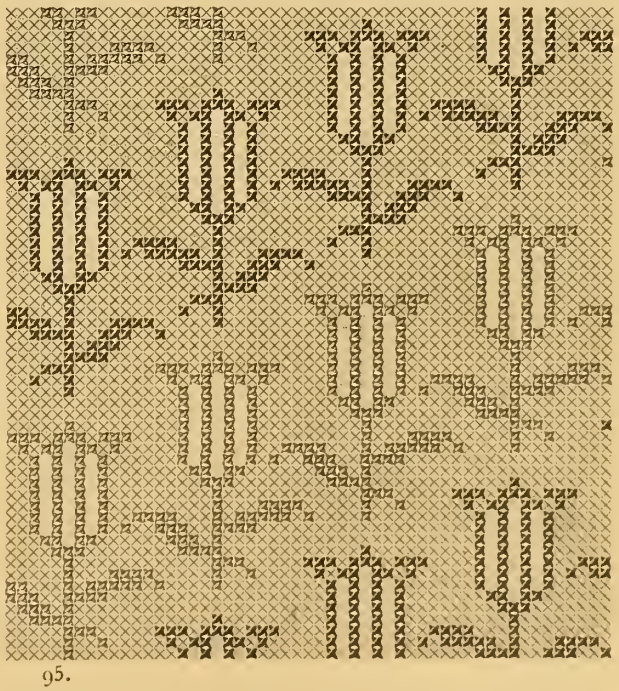

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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

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96.

97.

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ALBUM DE BRODERIES AU POINT DE CROIX

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98.

99.

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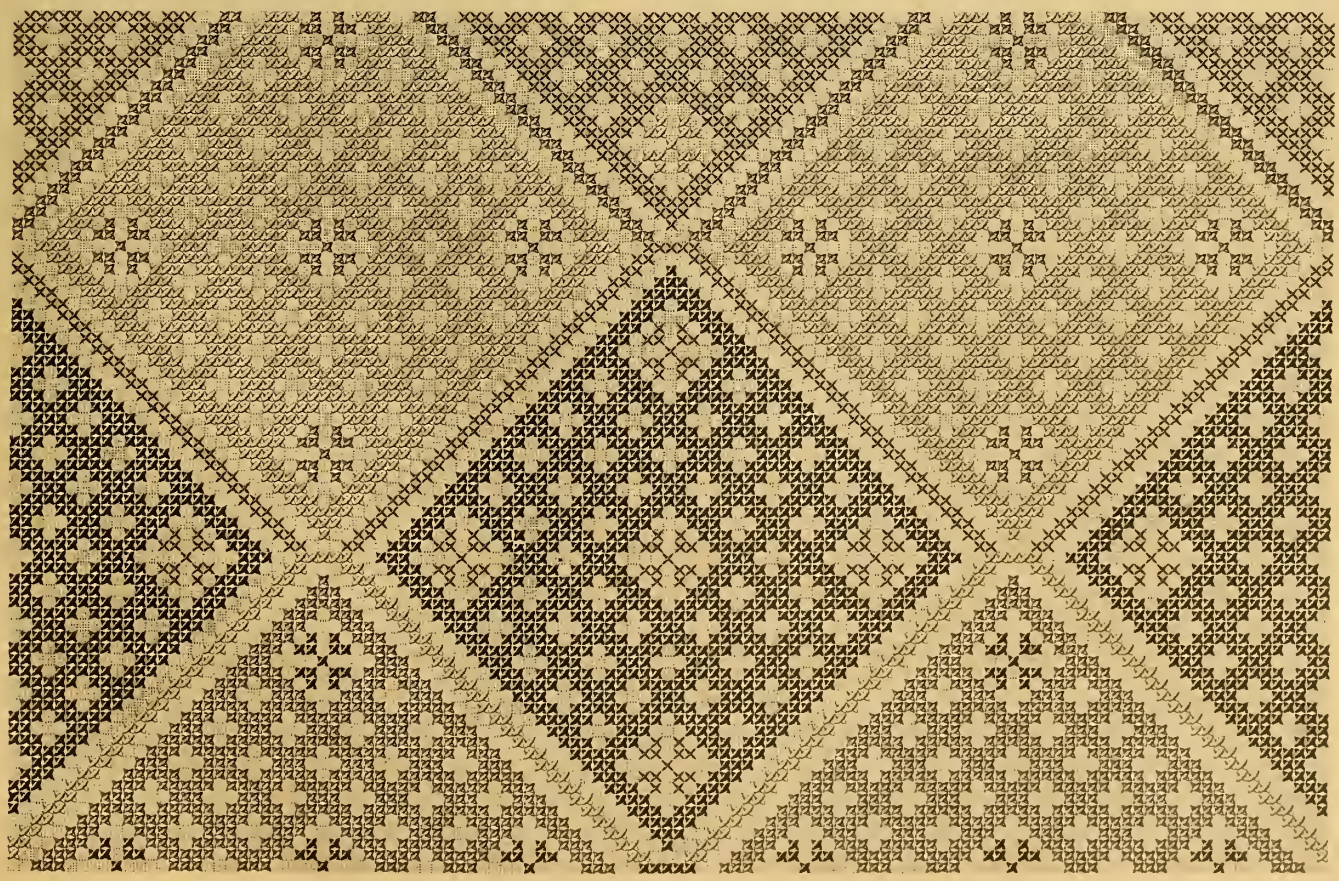
DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

100.



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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

102.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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ALBUM DE BRODERIES AU POINT DE CROIX

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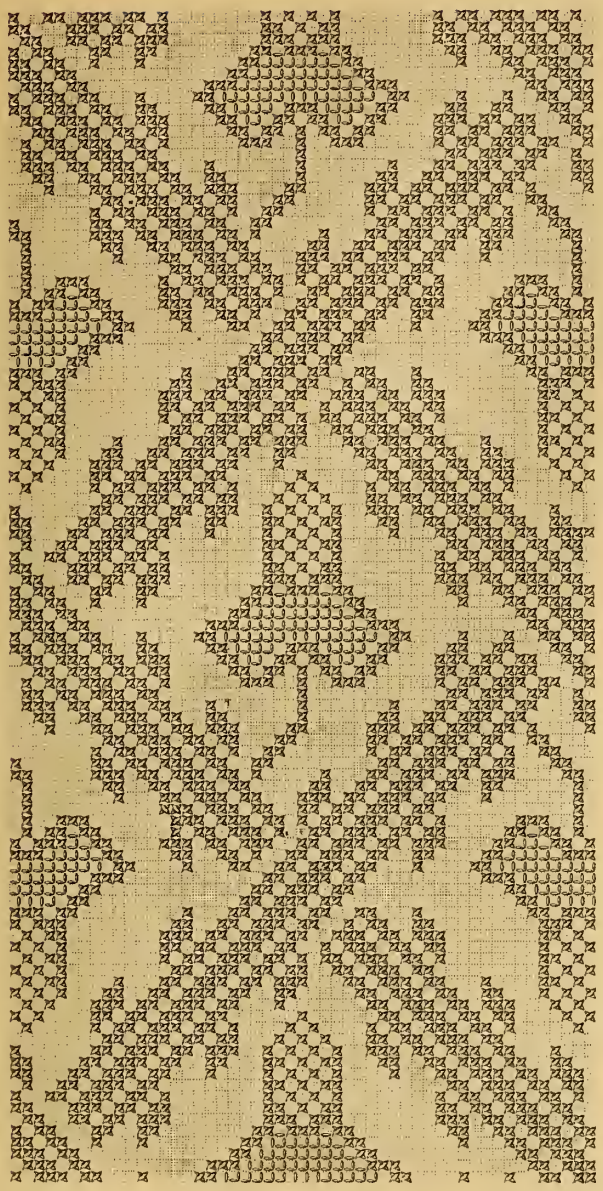
103.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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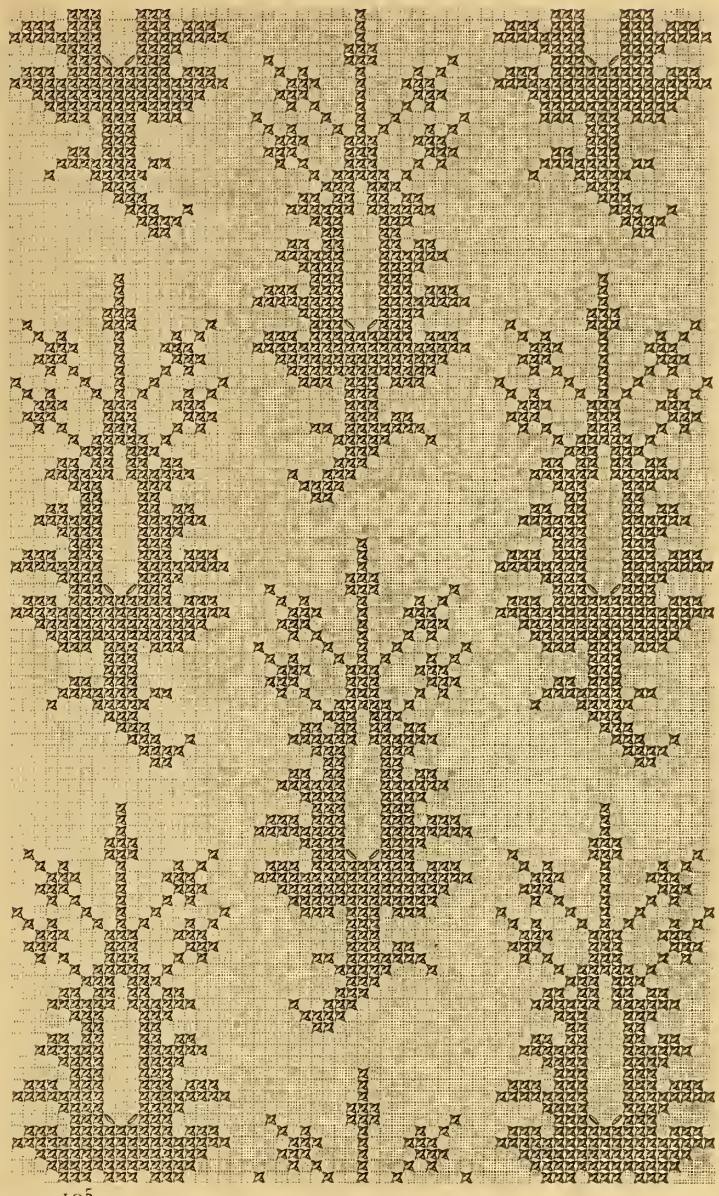

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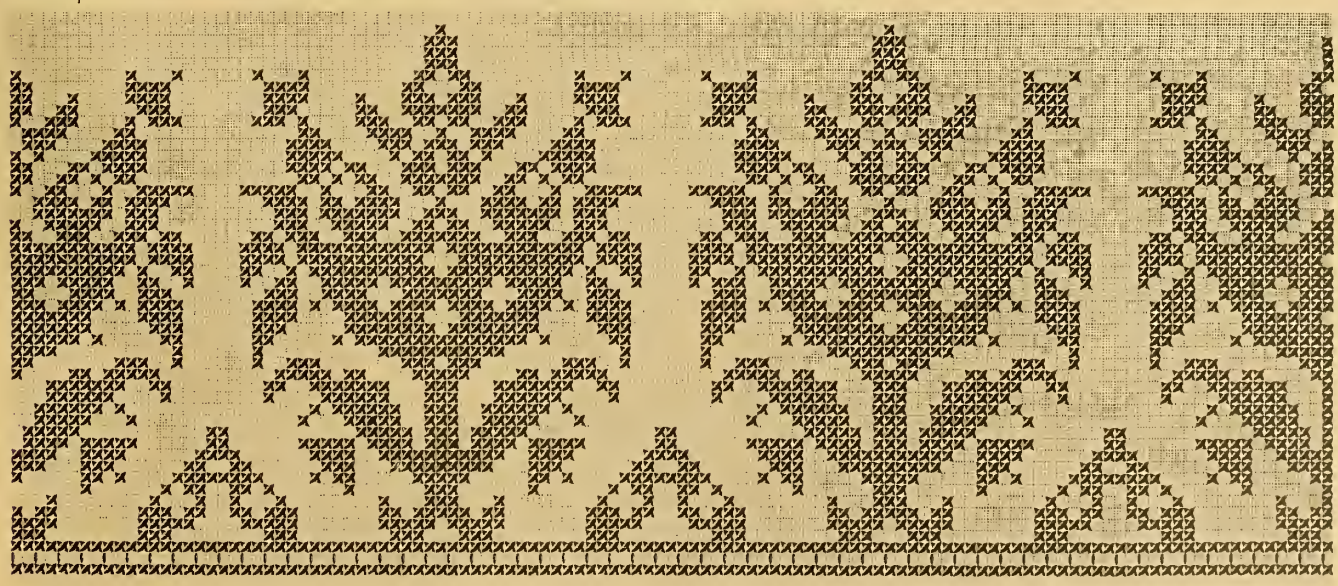

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ALBUM DE BRODERIES AU POINT DE CROIX

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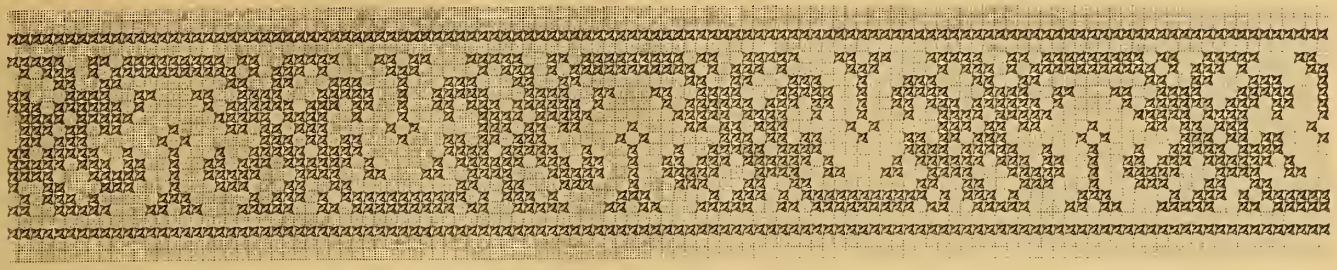

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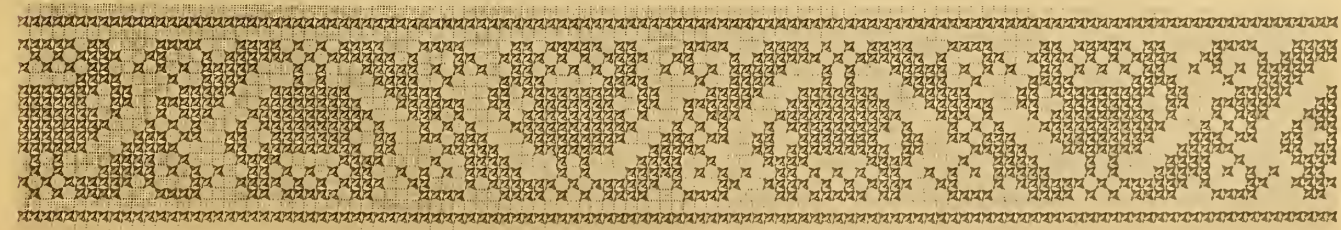

109.

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ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT

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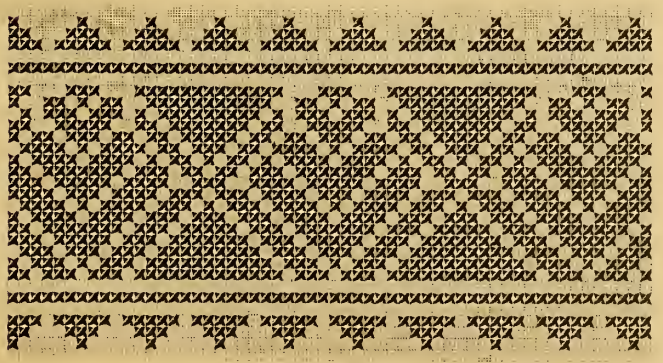

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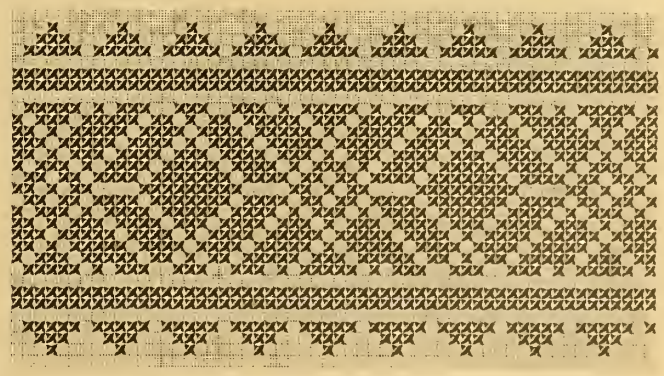

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115.

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ALBUM DE BRODERIES AU POINT DE CROIX

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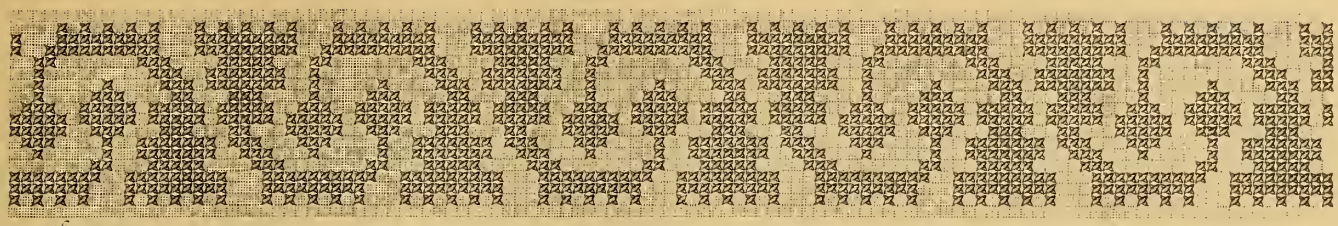

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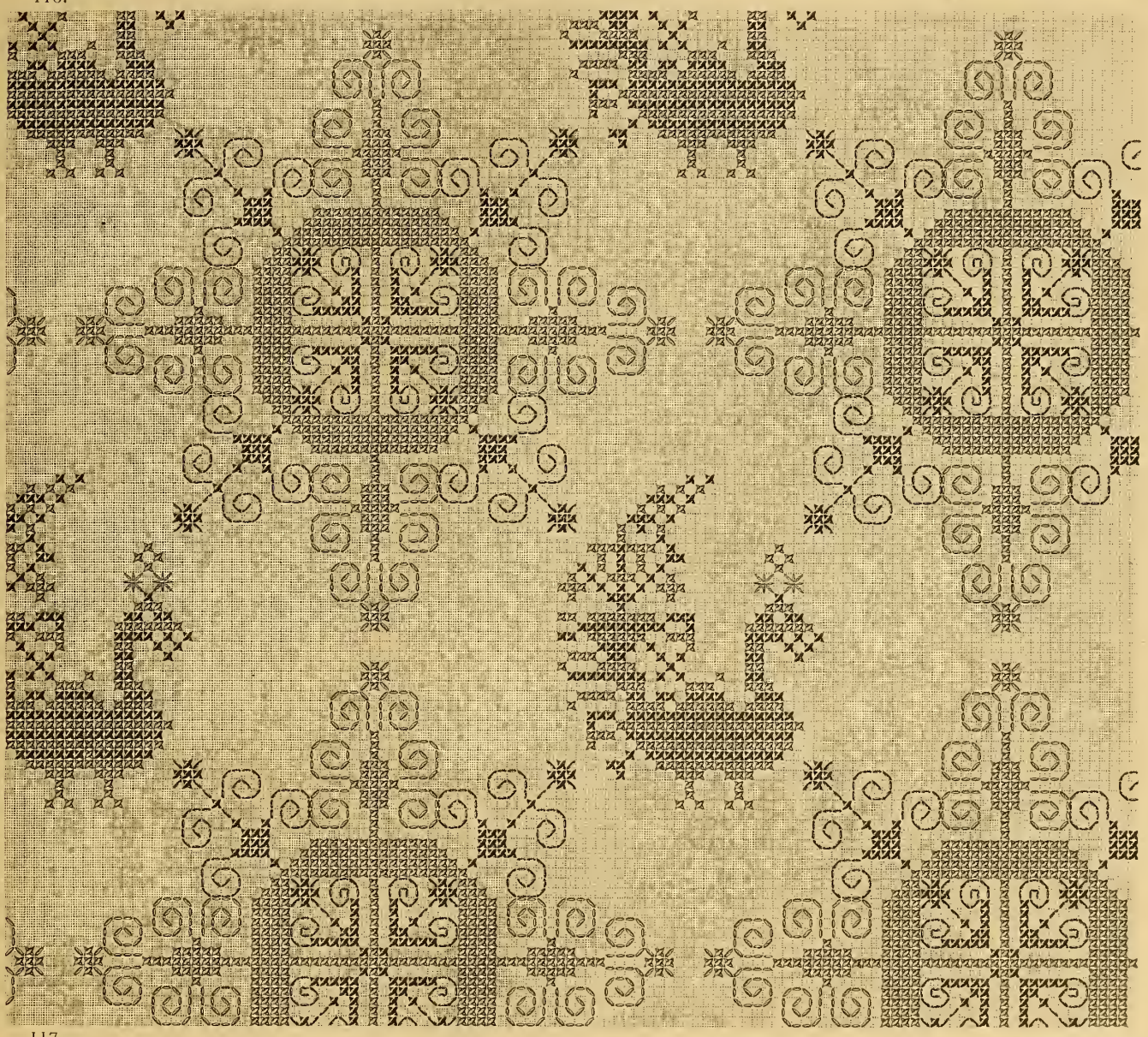

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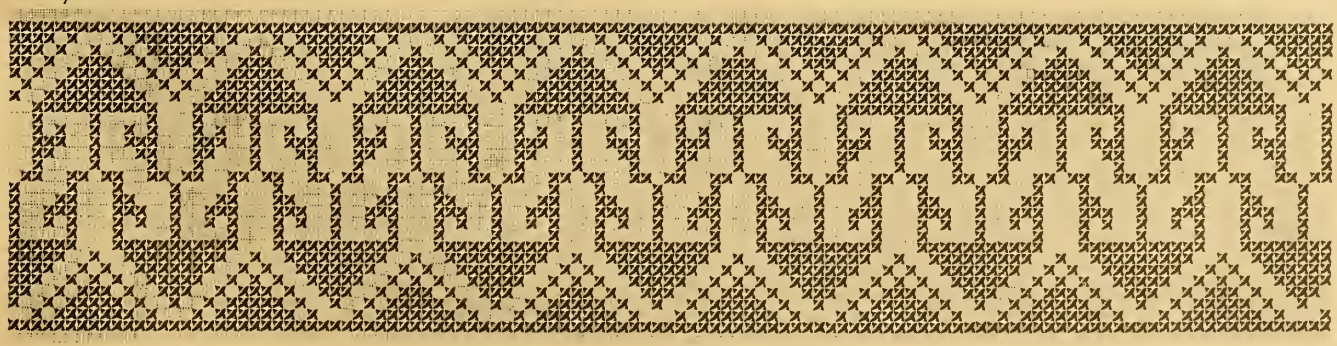

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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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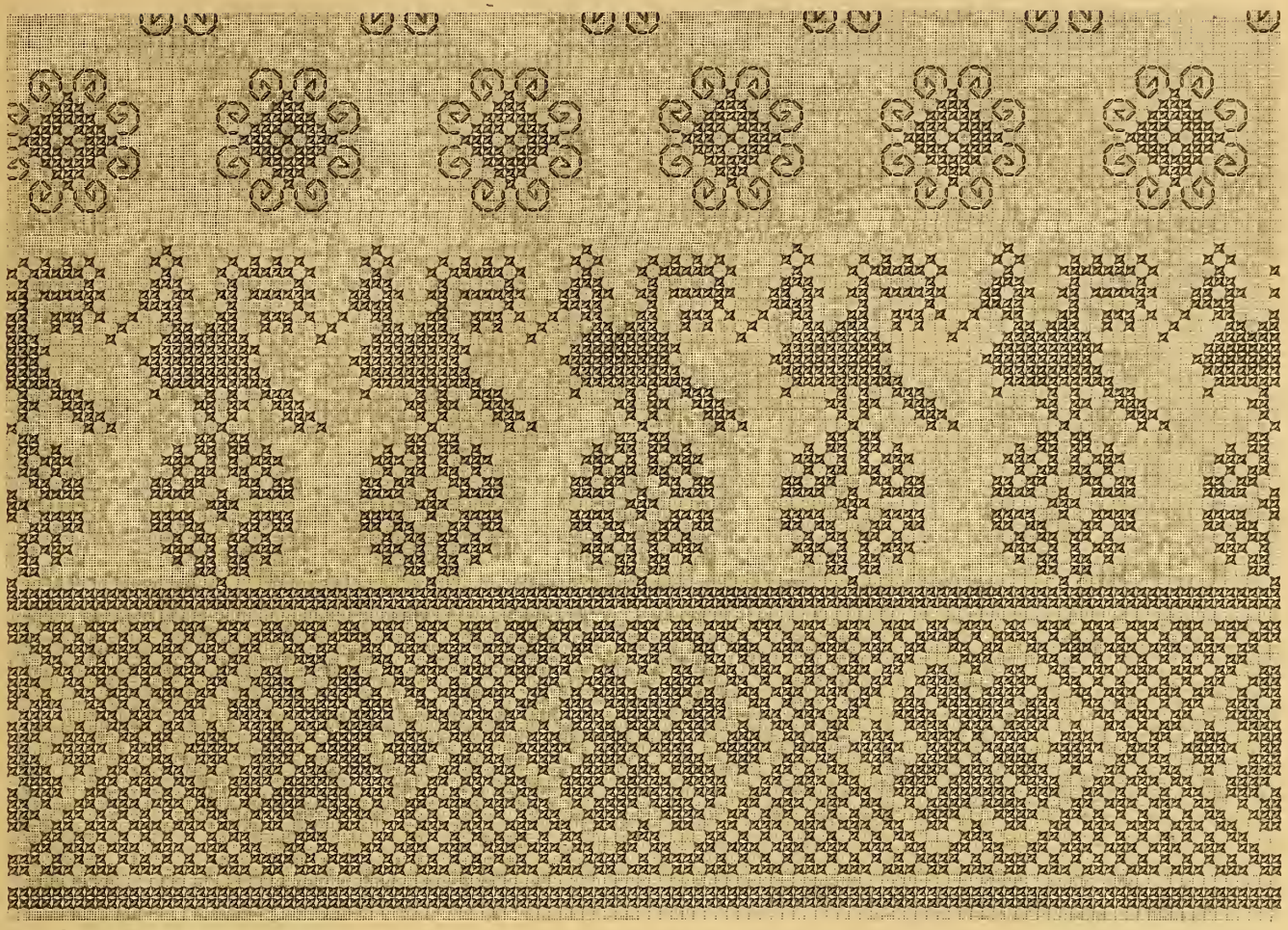
ALBUM DE BRODERIES AU POINT DE CROIX

PAR TH. DE DILLMONT



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ALBUM DE BRODERIES AU POINT DE CROIX

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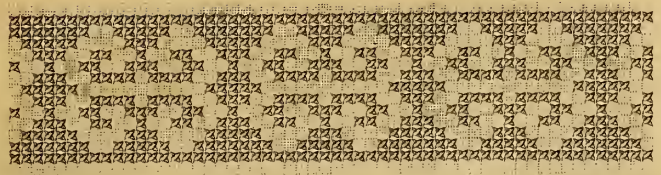

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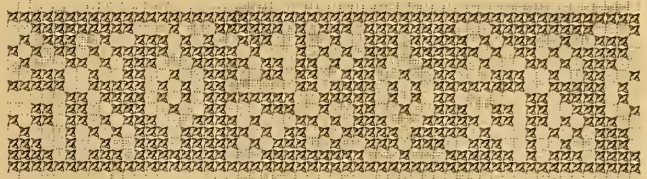

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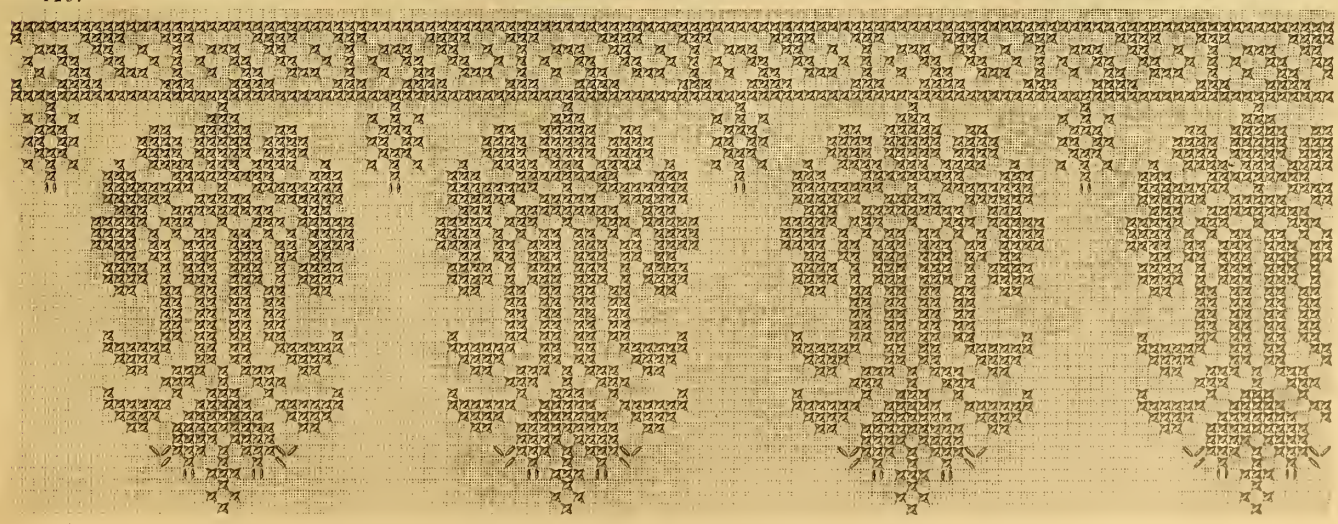

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Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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ALBUM DE BRODERIES AU POINT DE CROIX

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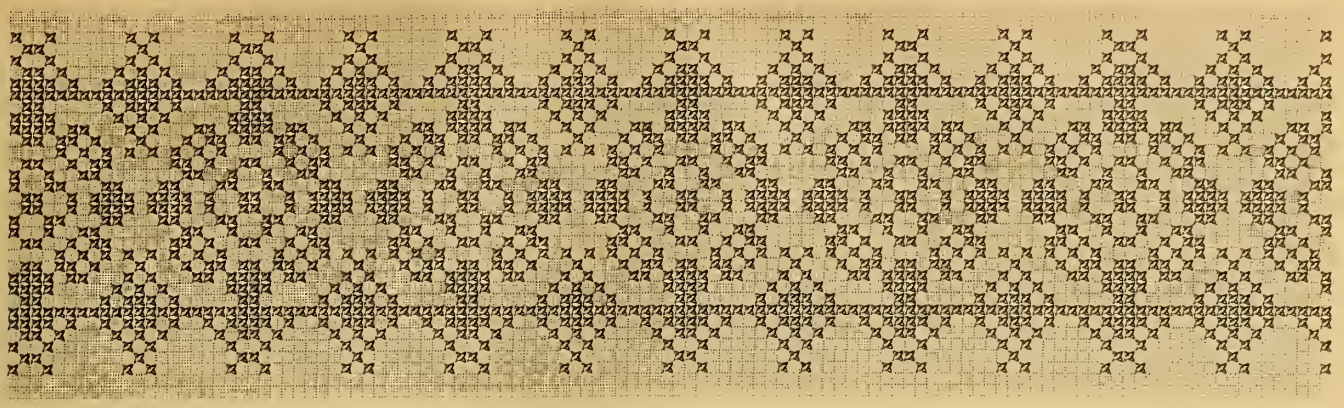

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126.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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ALBUM DE BRODERIES AU POINT DE CROIX

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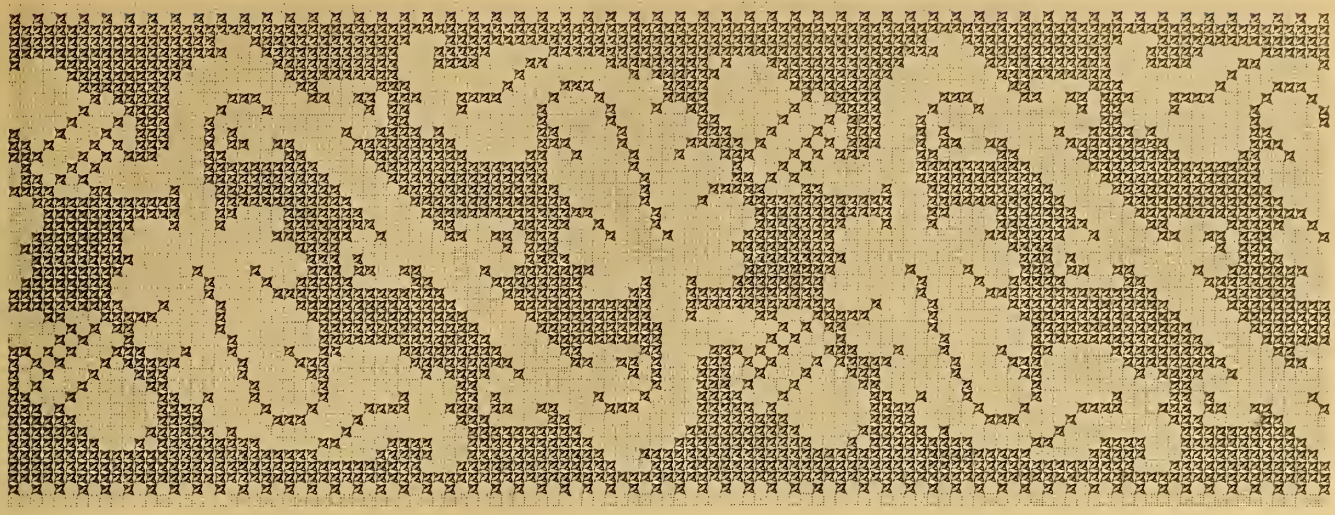

127.

128.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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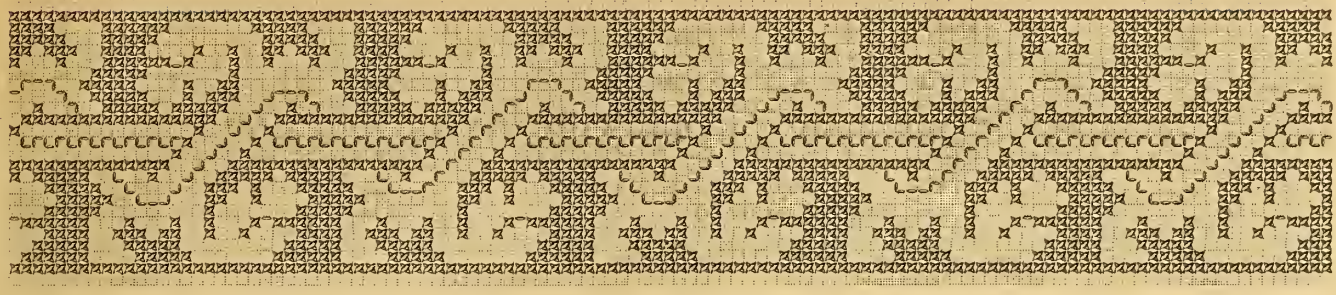
ALBUM DE BRODERIES AU POINT DE CROIX

Par Th. de DILLMONT



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130.

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ALBUM DE BRODERIES AU POINT DE CROIX

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131.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

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ALBUM DE BRODERIES AU POINT DE CROIX

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132.

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ALBUM DE BRODERIES AU POINT DE CROIX

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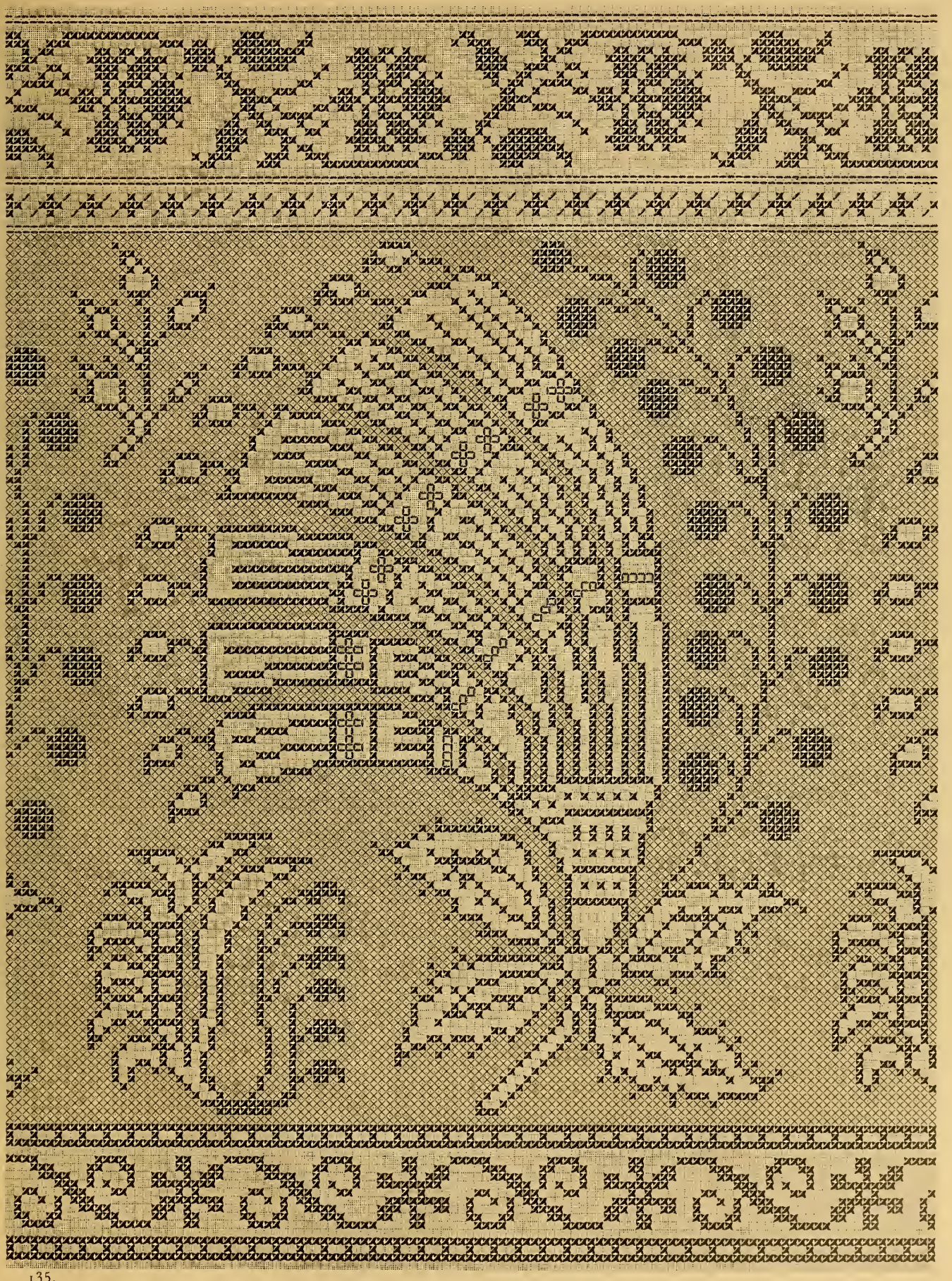


135.

Patrons de broderies de couleur à exécuter avec les cotons à broder, les cotons à tricoter, les cotons à marquer, les cotons pour crochet, les cordonnets et les fils d'Alsace D.M.C

DOLLFUS-MIEG & Cie, MULHOUSE-BELFORT-PARIS

Directions for Cross stitch Embroidery.

Various stitches,

seams for joining edges together, fringes, etc.

Since the first Album of Cross stitch Embroidery was published, our collection of materials and designs has been considerably enriched, so that we have found no difficulty in compiling a second collection of patterns, in no way inferior to the first; both either as regards their importance as designs, as well as their originality and usefulness. In all these respects they may in point of fact be said even to surpass their predecessors.

In the present pages, we shall pass at once to the description of quite a new set of stitches. Though perhaps familiar to some of our workers they are sure to be unknown to others, and will, we hope, be favourably received by all lovers of fancy work, as a welcome assistance in the invention, contriving, and decoration of new articles which they can manufacture for themselves.

The directions which accompanied the first Album were deficient in a sense we now hope to remedy; namely they did not give sufficient particulars as to the materials and colours to be employed in executing the designs. We now repair the omission, by giving this additional information at the end of the present pages, in that part which serves as an explanation to the plates. Believing that these directions will prove a sure guide as regards the colouring of pieces of embroidery herein referred to the colours of the D.M.C card which, most nearly resemble the original have been given throughout.

There, where, as far as could be seen from the traces still left, the colours have preserved their first freshness, the brightest colours on the D.M.C list are recommended as a match, whilst wherever the colours would seem to have paled from exposure to air and water, the quiet faded tints to be found on the same list, will, we can confidently assure our workers, faithfully render their soft and subdued tones.

Finally, we have, in general, completed these directions by pointing out, to begin with the kind of stuff that best lends itself to the reproduction of the pattern in question, and most nearly approaches in the character of its manufacture the old original stuff, and finally, by mentioning the size of thread or cotton best adapted to the stuff.

STITCHES.

Plaited Slavonic stitch.

(Figs. 1 to 7).

Plaited Slavonic stitch, called also 'knotted stitch' bears a great resemblance to the Montenegrin [1], but it is easier than the latter and requires no more time and attention than the ordinary marking stitch.

Generally this stitch is worked over three and six threads, as shewn in fig. 1; but if a round be desired, it is indispensable to begin it over an even number of threads of the material. Several plates in this Album represent designs reproduced in plaited Slavonic stitch and outlined in stroke stitch, still the manner, indicated in figs. 2 to 7 of doing this stitch, might be applied for the most part to all the designs.

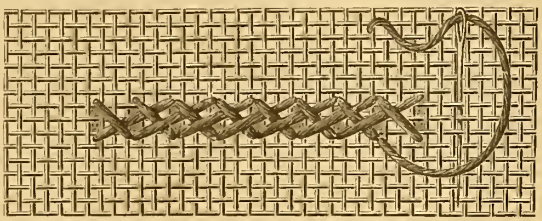


Fig. 1. Plaited Slavonic stitch. Finished stitches.

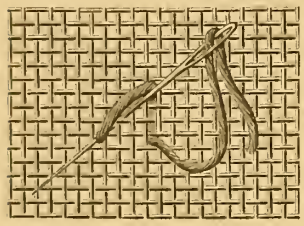


Fig. 2. First stitch of outlining to the left, half return stitch and position of the needle for the following stitch.

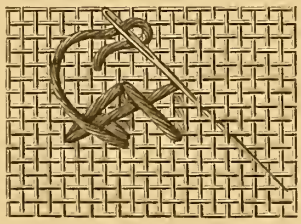


Fig. 3. A stitch finished and position of the needle for the half stitch to the right.

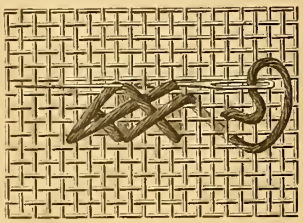


Fig. 4. Outlining stitch to the right and position of the needle for an outlining stitch at the top.

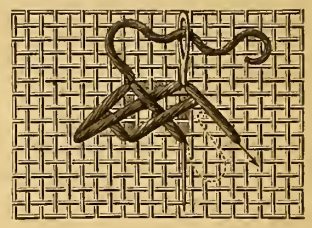


Fig. 5. Position of the needle for returning to the lower line, dotted line marking the half stitch to the right.

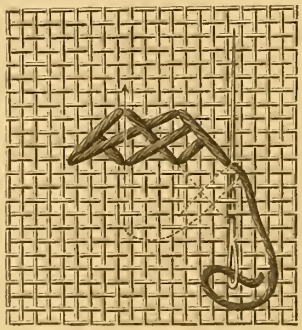


Fig. 6. Beginning of a second row of stitches and outlining stitch to the right.

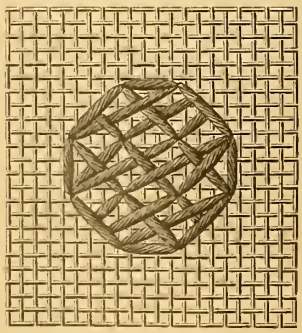


Fig. 7. A round formed by means of the outlining stitches.

In making a straight line, the first stitch ought to be taken in the width over six or eight threads; but in order to round the stitch, the thread must be taken each way over four threads only, fig. 2, fixing at once the first stitch of the outlining on the left; then follows a half stitch, whence the needle returns to the point it first started from. In fig. 3 the half stitch is finished and hidden by the following stitch; the third stitch which ends at the fifth thread is begun, and the needle is directed obliquely from left to right under three threads of the stuff. In fig. 4 the needle returns horizontally under the threads of the completed stitch, so that the outlining stitch on the right is finished as you pass to the stitch at the top. In fig. 5 the needle passes straight, and downwards from above, under four threads, then following the direction indicated by the arrow, the needle passes obliquely on the right side of the stuff and returns under two threads. Fig. 6 shews first the position of the needle for working the vertical outlining stitch, and the dotted line marking a cross stitch and a long stitch for forming the plait. Fig. 7 shews us a round, outlined and finished.

[1] See Treatise of *Album of Cross stitch N° I* and the *Encyclopedia of Needlework*, by Th. de Dillmont.

Slanting chain stitch.

(Fig. 8).

Amongst the 100 ways of executing one and the same pattern given at the end of Album N° 1 the slanting chain stitch is also mentioned. It is a pretty stitch which can be used either as a ground stitch only or at the same time for making the design itself.

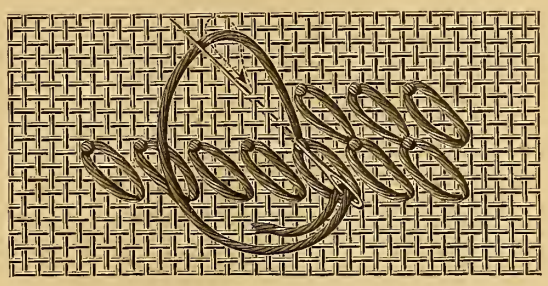


Fig. 8. Slanting chain-stitch.

It is invariably as the figure shews, begun at the bottom and worked upwards. The loop is laid down slanting on the upper surface of the stuff, after which, the needle having been drawn out and the loop sufficiently tightened, the loop is secured by means of a back stitch, indicated in the figure by the dotted line and the arrow.

A charming effect is produced by using a rather coarse and strongly twisted thread for this stitch, such as Fil à pointer D.M.C or Cordonnet 6 fils D.M.C in the lower numbers [1].

Two-sided Roman stitch.

(Figs. 9 to 13).

This stitch which forms a perfect square on the reverse side can, in order to be two-sided carried diagonally over four threads and the needle passed under the same number; then

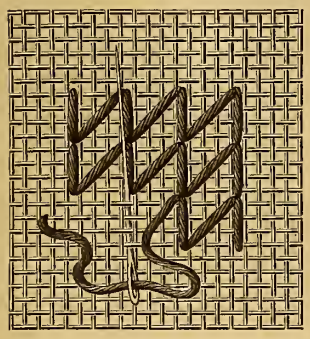


Fig. 9. Position of the needle for beginning horizontal rows of stitches.

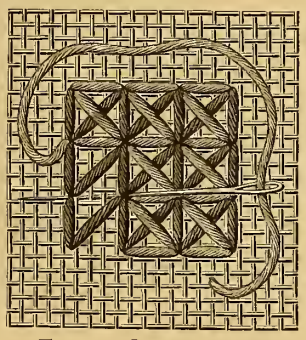


Fig. 10. Second series of stitches crossing the first in vertical lines.

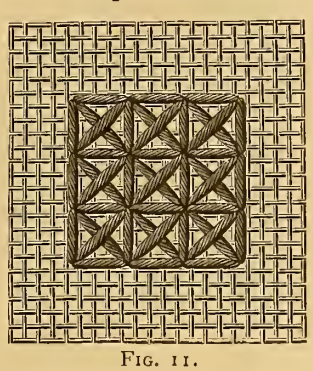


Fig. 11. Series of Roman stitches finished. Right side.

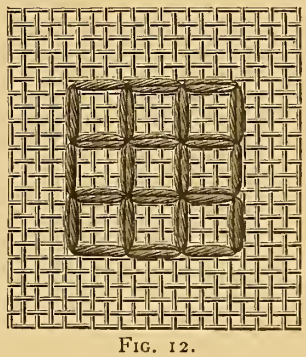


Fig. 12. The stitch on the reverse side.

be worked in different ways. We have chosen rather to describe the simplest which leads soonest to a visible and satisfactory result. Rows of horizontal stitches are first made all over the surface which is to be embroidered, fig. 9, the thread being

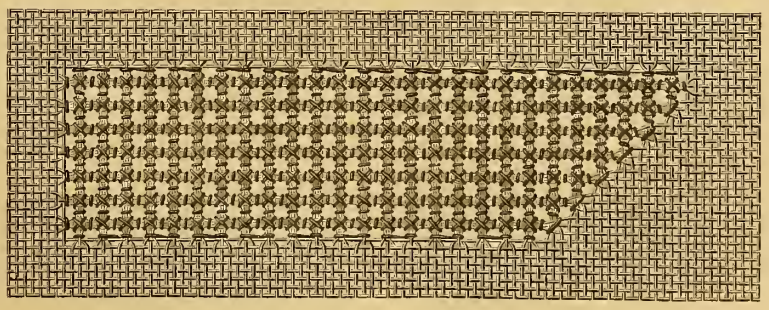


Fig. 13. Roman stitch worked on fine transparent stuff.

a second stitch is made, the same as the first, so that on the wrong side of the work, two threads lie side by side.

Observe that the stitches that form the square on the wrong side are always composed of two threads. In the vertical rows, the slanting stitches

[1] See the table of the sizes of D.M.C threads and cottons page 18, and their names and colours page 19.

complete the cross and the straight stitches form the outlining of the crosses above and below, fig. 10. As in the plaited Slavonic stitch, the outlines of the design can be softened and moulded by half stitches, so in the Roman stitch the same can easily be done without destroying the shape of the stitches on the reverse side, which should always present the aspect of a perfect square. Fig. 11 shews the right side of several rows completed, fig. 12 the reverse side, and fig. 13 represents in natural size, the effect the stitch produces on a fine transparent stuff, as well as the way to make the oblique outlines of a design.

Two-sided Castilian stitch.

(Figs. 14 and 15).

The pretty stitch here described may be substituted for the rows of cross stitch with which designs are often bordered or which are used as a footing to small borders. It can be made either, « two-sided », that is, alike on both sides, or with a right and wrong. Working it alike on both sides does not take any more time or patience than working it with a right and a wrong side. You begin by making two rows of stitches on the upper surface, over the same number of threads, at equal distances from each other both ways. According to the material and the style of work, you miss from two to six threads, but never more, if you wish the stitch to retain its peculiar character. By consecutively taking up and missing the same number of threads of the material a stitch is naturally produced, which is the same on both sides. In a third and a fourth row you then introduce a thread, that connects all stitches on the surface and fastens them together. In fig. 14 the stitches are seen in the course of formation, in fig. 15 they are represented as they were in the original, and the size they will be, when worked on Spanish linen.

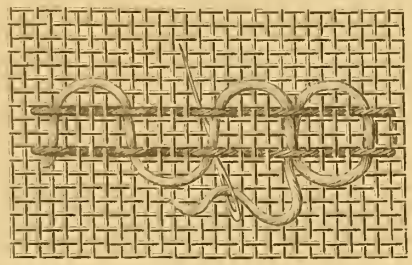


Fig. 14.
Two-sided Castilian stitch on a magnified scale.

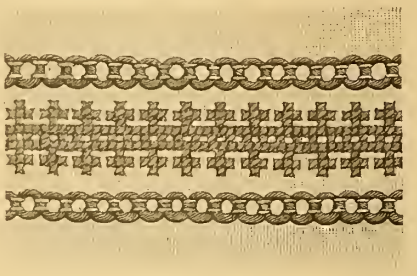


Fig. 15.
The Castilian stitch executed on Spanish linen.

One-sided insertion stitch.

(Figs. 16 to 19).

Beginning by a single cross stitch worked both ways over three threads, you direct your needle upwards and pass it, three threads above the first stitch, under the same number of

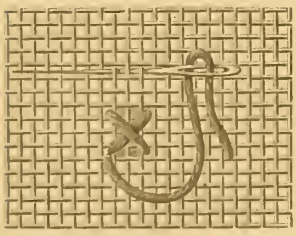


Fig. 16.
First stitch and position of the needle for the stitch above.

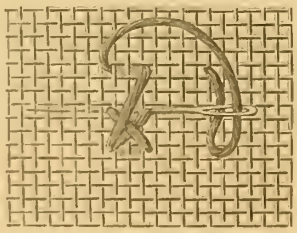


Fig. 17. Position of the needle for completing the stitch above and for returning to the cross stitch.

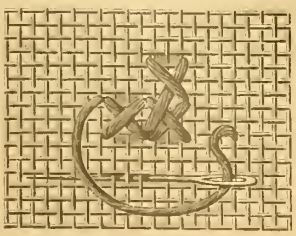


Fig. 18.
Cross stitch finished and position of the needle for the lower stitch.

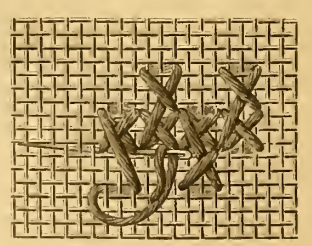


Fig. 19. Series of stitches finished, and position of the needle for returning to the first cross stitch.

threads of the stuff, fig. 16. Then, returning to the line of the first stitch, pass the needle under six threads, fig. 17, and make another cross stitch, after which add a stitch below, figs. 18 and 19; this is again succeeded by a cross stitch, and the series of stitches repeated as shewn in fig. 16. This insertion stitch terminates the groundings of plates 23 and 24, which are bordered by it at a distance of several millimètres.

Two-sided insertion stitch.

(Figs. 20 to 25).

This insertion stitch requires rather more attention than the former, because the least irregularity would interrupt the course of the pattern on the reverse side of the work.

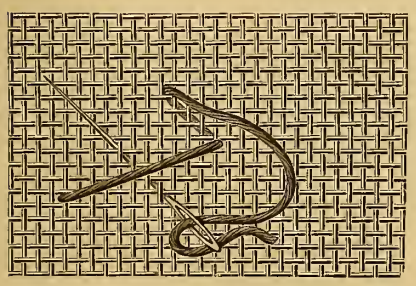


Fig. 20. First long slanting stitch, position of the needle for the vertical stitch and for one running from right to left.

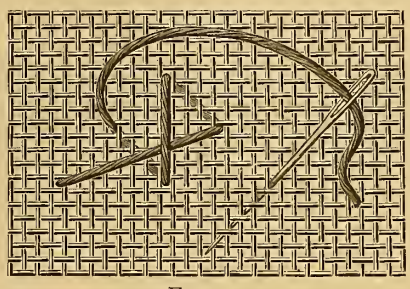


Fig. 21. Position of the needle for the second long stitch and for passing to the vertical stitch.

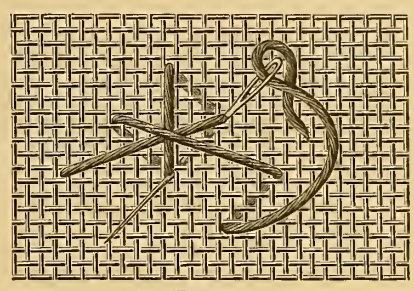


Fig. 22. Position of the needle for returning to the first vertical stitch.

Six stitches are counted every way for a group of stitches. Fig. 20 shews the first stitch carried over 12 threads in width and four in height; then the needle passing from right to left and upwards from below under four threads; whence again descending to the line from which the first stitch begun, it passes once more upwards from below under the four threads which form the centre part of the insertion. In fig. 21 a slanting stitch is shewn taken from right to left and upwards from below across the first long stitch; this is followed by a stitch in a vertical direction, and carried upwards from below as shewn in fig. 22, when the needle is brought back under the stuff to the starting point of the first vertical stitch. This last is seen again in fig. 23, where the second group of stitches is marked by a dotted line. The right side of this stitch, executed on fine linen, is represented in fig. 24, in its original size; fig. 25 shews the reverse side where the stitches are less close but form a very regular pattern.

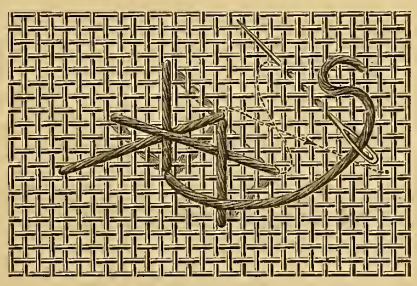


Fig. 23. Series of stitches finished. Beginning again the first long stitch.

Fig. 24. Shewing the right side of the two-sided insertion stitch executed on Spanish linen.

Fig. 25. Shewing the reverse side of the two-sided insertion stitch executed on Spanish linen.

Insertion with buttonhole stitches.

(Fig. 26).

This stitch which covers the material very well, looks richer and better, worked with a soft loose cotton, than with a more strongly twisted one. We therefore recommend the use of Coton à broder D.M.C (Embroidery Cotton) or Coton à repriser D.M.C (Darning Cotton) and more particularly, the latter, whenever it is possible to use a different material from the one you have chosen for the embroidery itself.

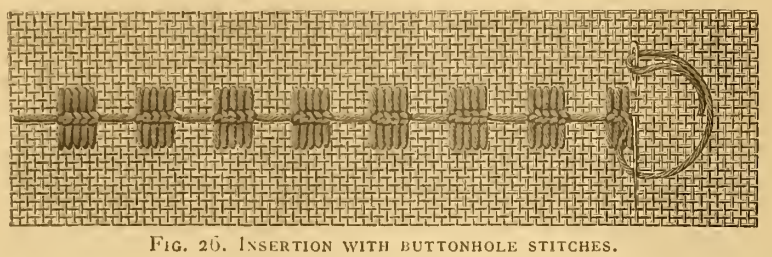


Fig. 26. Insertion with buttonhole stitches.

You begin by making a buttonhole stitch, drawn pretty tightly downwards over four threads, and then a similar one upwards over the same number, as it were, opposite to the first, so that the two stitches meet in the same hole.

In this way you make groups of five double stitches, six threads apart from each other, the whole length of your stuff which finishes the insertion.

Ornamental seams for connecting two edges together.

(Figs. 27 to 35).

In the description of the plates at the conclusion of these pages, we occasionally advise that the small borders should be separated from the ground, or the narrow borders from the wider ones, that each may be worked separately and united afterwards by the edges being joined together. Fig. 27 represents one of the simplest of these seams. The thread is carried alternately, above and below, over four or five threads of the edge, whether it be a selvage, a turned-down edge or a narrow hem, care being taken to miss and take up the same number of threads on both sides.

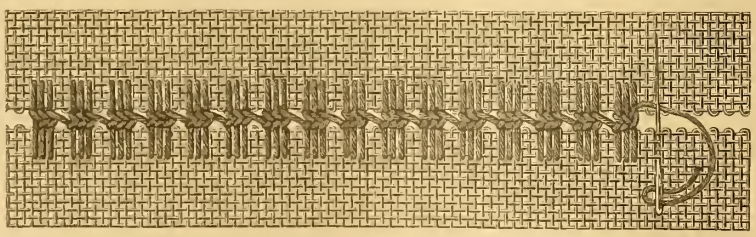


Fig. 27.
Connecting seam with buttonhole stitches all of the same length.

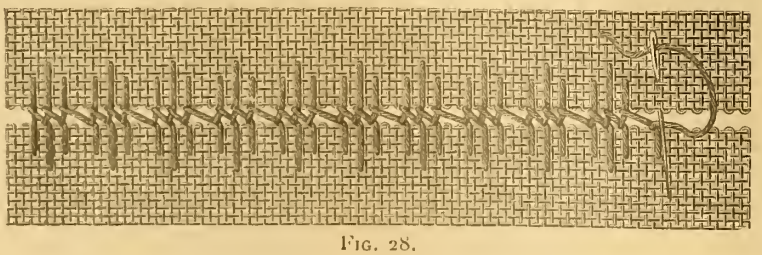


Fig. 28.
Connecting seam with buttonhole stitches of different lengths.

Fig. 28 represents a similar seam made with two short stitches worked over four threads, and one longer stitch in the middle, over six threads.

In fig. 29 three stitches meet in one and the same hole and the groups alternate on either side, instead of being placed one above the other as in the preceding figures. The position of the needle indicates the position of the first stitch of a group in the bottom border. When this has been drawn tight, a third stitch is made quite close to the two on the left in the illustration. Then going back a second stitch is made next to the one standing by itself, and missing from six to eight threads of the upper edge, you begin the next group of stitches as before with a single stitch.

Should the work, when it is finished, look too

plain, or turn out to be too narrow for the purpose it is intended for, one or other of the braids which are here given may be added to make it look wider and handsome. These braids are manufactured in different widths, of which fig. 30 represents the narrowest, figs. 31 and 32 the widest.

For joining these braids to a piece of work or stuff by means of a connecting seam, as shewn in fig. 29, Cordonnet 6 fils D.M.C Nos. 10 to 20, or Coton à tricoter D.M.C Nos. 10 to 20 should be used.

A fourth kind of openwork seam frequently to be met with in the beautiful embroideries of the Slavs in the South, yet remains to be described which, owing to the way in which it is worked, looks quite like a lace insertion.

The two pieces of work or linen to be joined, are first tacked parallel to each other, on to a stripe of paper or waxed-cloth, —

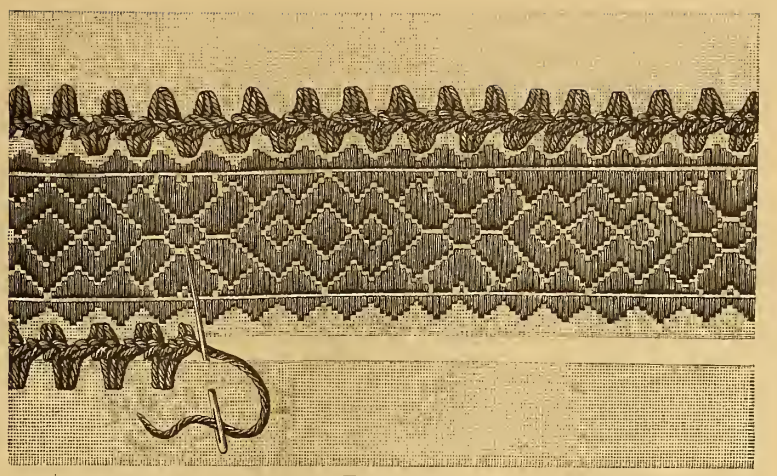


Fig. 29.
Ornamental stitch uniting a piece of material and a woven braid.

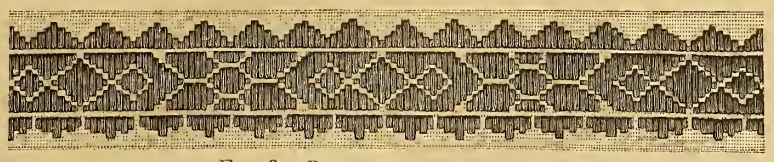


Fig. 30. Braid used for joining.
Original size.

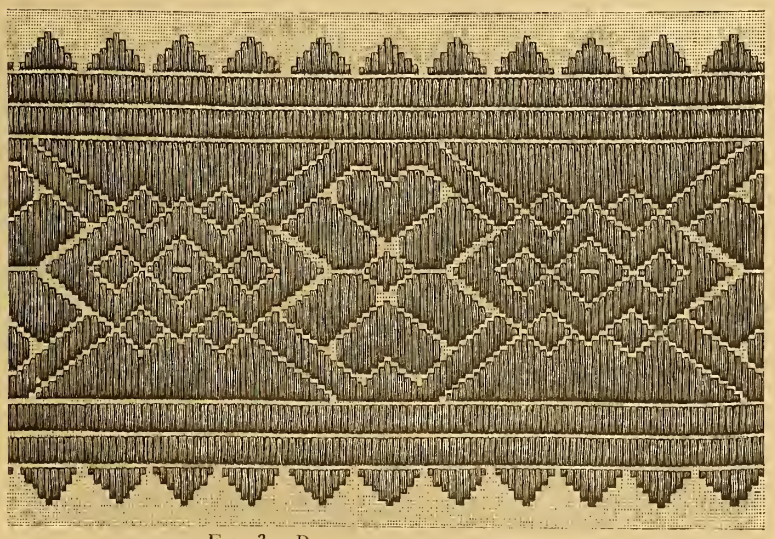


Fig. 31. Braid used for insertion.
Original size.

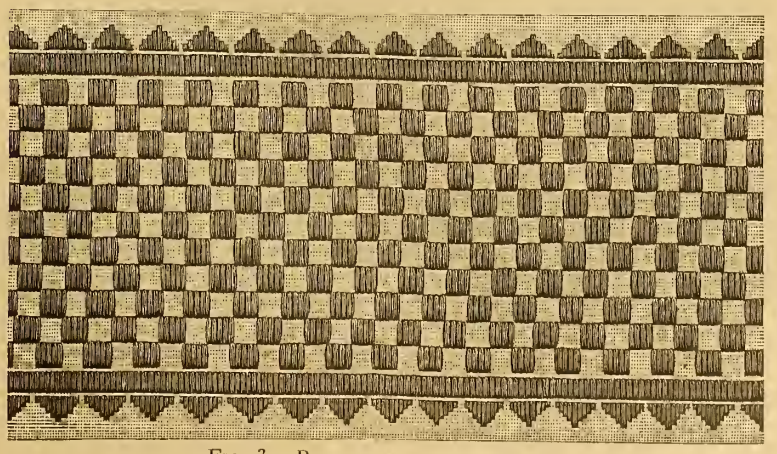


Fig. 32. Braid used for insertion.
Original size.

it is as well to draw lines on the foundation before hand — then a bar of buttonhole stitches is made to connect the two selvages, at the end of which two buttonhole stitches, a little distance apart, are set in the border or selvage, fig. 33. By means of these you pass to the returning row, of stitches which consist of two loose buttonhole stitches and one loop over the two lower stitches. In the third of these rows, you miss two double stitches and one loose loop, thus making a larger opening in the grounding. In the next row you make as many stitches into this long loop as you missed before.

After a plain row of stitches, you, again by a long loop, make an opening on the other side. In this way these openings, or eyelets alternate right and left.

The tighter the stitches are drawn the better; a very smooth and even thread, which yet will give the

stitches a raised look, should be used, for instance, Fil à pointer D.M.C for coarse stuffs, Cordonnet 6 fils D.M.C or Fil à dentelle D.M.C (Lace thread) for slighter fabrics and fine work, and two or even three numbers coarser than that used for the embroidery itself.

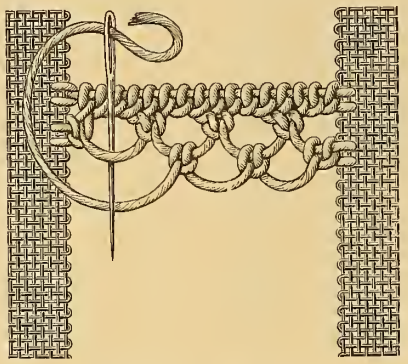


Fig. 33.
Openwork insertion
for joining two edges.

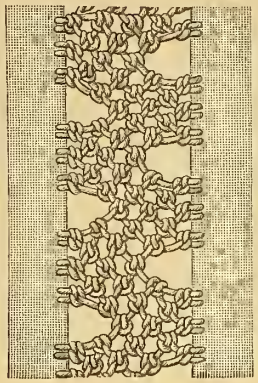


Fig. 35.
Openwork insertion.
Original size.

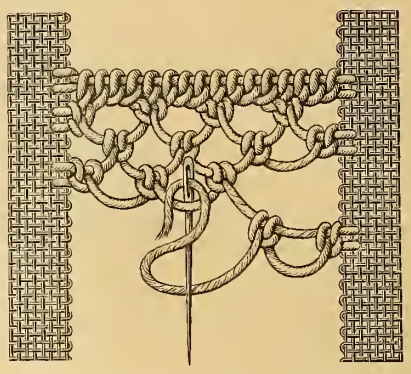


Fig. 34.
The eyelet produced
by missing two stitches.

Different hems for embroideries.

(Figs. 36 to 39.)

Coloured embroidery is finished off, sometimes with hemstitching, sometimes with an ornamental hem which, if the selvage of the stuff be a nice even one, can be worked upon that.

In order to make an ornamental hem like either of those represented in fig. 36 or 37 the cut edge of the stuff, if it be a fine material, must first be rolled, if a stout one, turned in and laid like ordinary hem. This being done, the buttonhole stitches are all made over the rolled or flat edge, either each by itself as in fig. 36, or in close pairs as in fig. 37. In fig. 36, threads are left between each stitch and twice the number between each group of three.

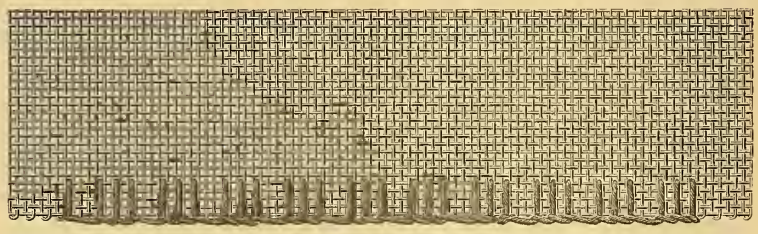


Fig. 36. Hem or selvage ornamented with single buttonhole stitches.

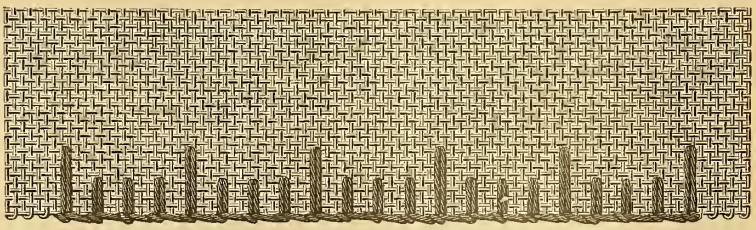


Fig. 37. Hem or selvage ornamented with doudle buttonhole stitches.

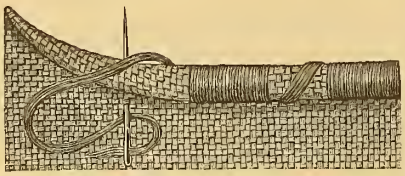


Fig. 38. Hem rolled and embroidered.
Enlarged scale.

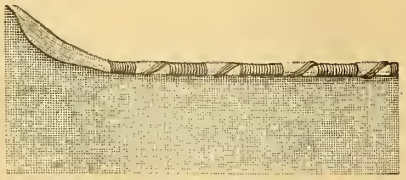


Fig. 39. Hem rolled and embroidered.
Original size.

In fig. 37 the variety consists in two stitches, covering the width of the hem only, being both worked in the same opening, and in two longer stitches separated from the first by four threads which are followed by two other stitches like the first one.

Another hem, as original as it is pretty, is illustrated in figs. 38 and 39. You begin by rolling up about a quarter of an inch of the edge as tightly as it will bear, bringing your thread forward from behind and passing over nine threads — counting from the last group of stitches — nine stitches are worked advancing only one thread at a time. The stitches must be drawn

tightly and kept all in a line. It is advisable to draw out a thread for the hem that you may keep it perfectly even. The stuff should be quite covered by the stitches. Coton à repriser D.M.C (darning cotton) is the best to use for hems of this description.

Purled hems for embroidery.

(Figs. 40 to 44).

Here, the cut edge of the stuff should be rolled, as explained in the two preceding figures, and then overcast with stitches, set very closely together as represented in fig. 40. The edge of a flat hem or a selvage can be overcast in the same way as in fig. 41, the thread being carried from left to right, so as to form a small loop, which may if necessary, be secured by a pin; the thread is then taken back to the centre, where it is interwoven with the first loop and forms a small purl or picot, which may again be secured as before, by a pin; the thread is then tightened, and the space between the pins filled by five Russian stitches, as in fig. 42, only that instead of your simply crossing the stitches, you take up the thread again before you go on to the following stitch. (See again fig. 42). The purls can be worked at short distances from each other, as represented in figs. 43 and 44, or quite close together, as preferred.

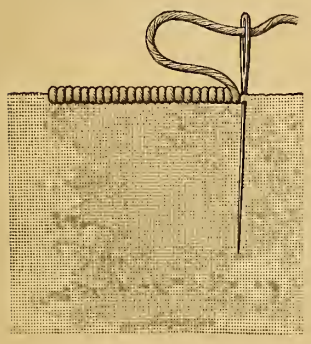


Fig. 40. Whipping or overcasting of a selvage or hem.

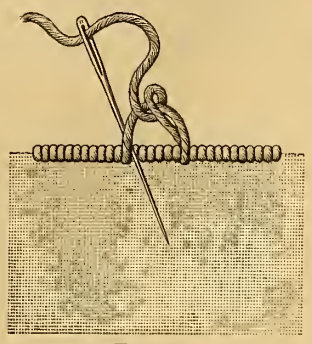


Fig. 41. Formation of the small purl.

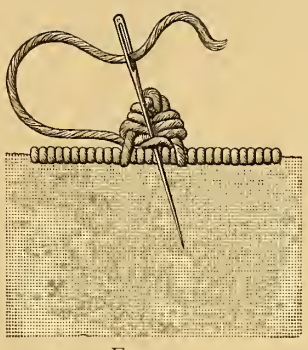


Fig. 42. Formation of stitches across the purl.

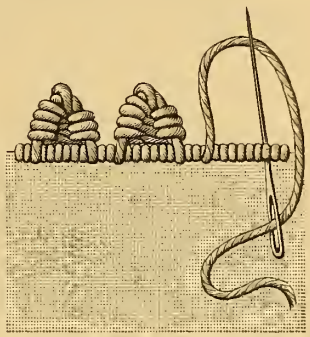


Fig. 43. Two purls finished and the passing of the needle to the next purl.

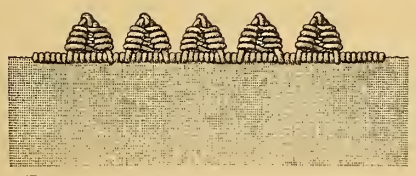


Fig. 44. Series of purls completed. Original size.

Purls placed one above the other.

(Fig. 45).

Pattern 87, in plate No. 19, is finished off below by a hem and purls as represented in the adjoining figure. Any one who knows how to make buttonhole stitches or scallops will find no difficulty in making purls of this kind, which form a very pretty substitute for fringe or lace. For making this trimming, you should take strongly twisted thread of two colours, the one to suit with the shade of the stuff, the other with that of the embroidery.

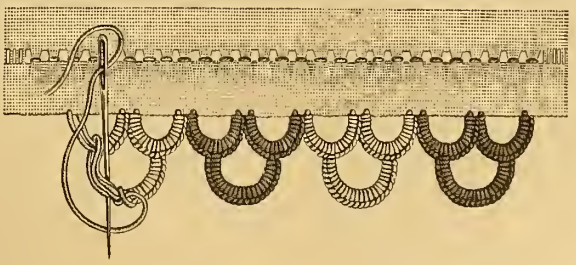


Fig. 45. Purls placed one above the other.

Albanian fringe.

(Figs. 46 to 50).

The fringe, here described, which is also referred to in the text belonging to plate 29, is the most suitable one for embroideries that are the same on both sides.

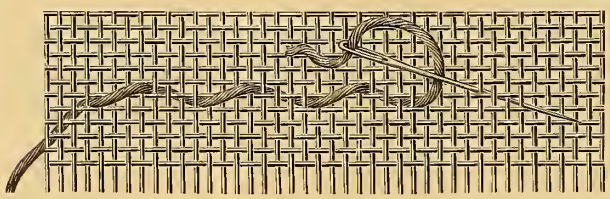


Fig. 46.
First row of stitches for the two-sided chain stitch.

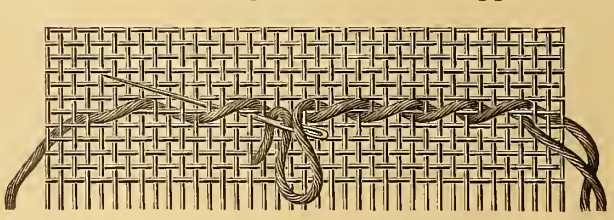


Fig. 47.
Second row of stitches.

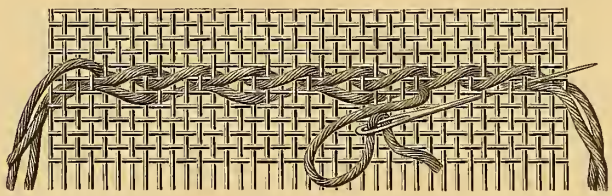


Fig. 48.
Third row of stitches.

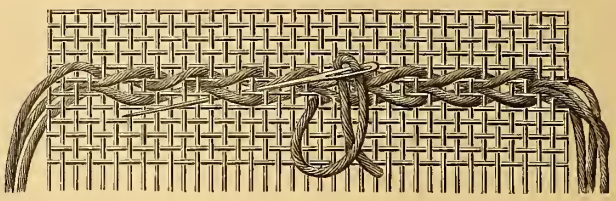


Fig. 49.
Fourth row of stitches.

Before drawing out the threads of the material for the fringe, you finish off the edge by a two-sided chain stitch of a very original kind.

Beginning on the left, the thread for the first stitch is carried over four horizontal and one vertical thread, and for the second stitch you miss the same number of threads, slanting your needle this time, however, downwards. On reaching the end of the row, you leave the working thread hanging, at least 15 to 20 c/m. long, but never shorter than 10 c/m. as otherwise the twisting of the little cords is very troublesome. The threads which were left uncovered in the first row, are covered in returning and thus the upper halves of the links of the chain, figs. 46 and 47, are formed. Two more rows of stitches complete the chain and are made in the same way as the first ones.

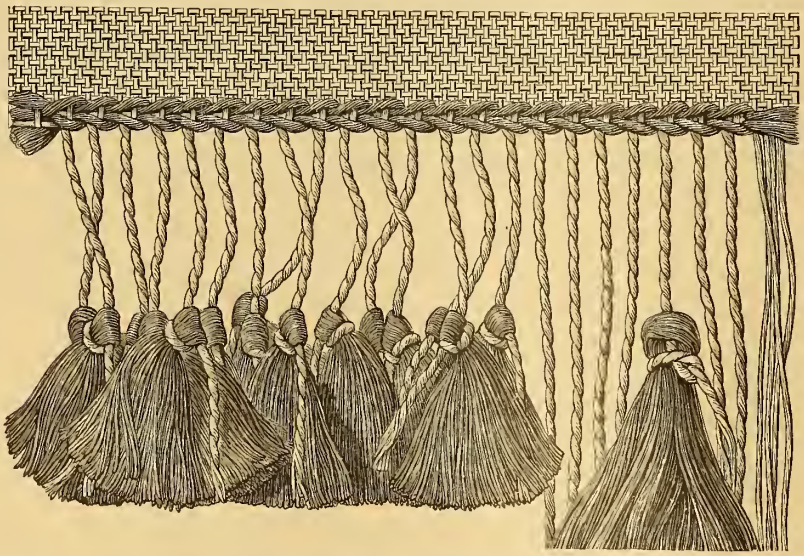


Fig. 50. Albanian fringe finished,
shewing the knot by which the tassels are fastened on.

When the chain is quite finished, the threads of the material are pulled out for the fringe, and twisted together, two and two, into little cords on which the tassels are mounted by means of a single knot, fig. 50. The tassels should be made of a soft, loose silky material, such as Coton à repriser D.M.C.

Sundry directions as to the mode of executing the designs in Album II

Plate 1.

Small and capital letters, heraldic ornaments and subjects for powderings. Nos. 1 to 10.

All the patterns represented in this plate can be executed in cross stitch, also called marking or Russian stitch, and in stroke stitch. (1)

The best colours to work letters and initials in on a white ground are Rouge-Turc 321, or Bleu-Indigo 312. In marking articles already embroidered in several colours, the letters may be worked in the same. In embroidering sentences or names in full, the two darkest shades of the principal colours of the embroidery should be used, the more pronounced of the two for the capitals, and the less so for the small letters and numbers.

Out of the two heraldic patterns 8 and 10 very pretty ground patterns for screens, hangings etc. can be made. For reversing these two designs use the Penelope mirror. (2)

Plates 2, 3.

Alphabet, monograms, numerals and subjects for powderings. Nos. 11 to 21.

On the last line of the Alphabet and on the following one three examples are given shewing how a monogram may be formed by pushing, as it were, two letters together, so that the outside strokes intermingle. Any of the letters of the Alphabet can be united in this manner by suppressing the stroke, either of the letter on the left or of that on the right, according to the Initials which are to be placed together. Similar combinations are given in Plates 8, 9 and 10.

The materials used for working the Alphabet and the numerals must match those in which the work itself is done whether it be Coton à broder D.M.C, Coton à repriser D.M.C, or any other kind of D.M.C cotton.

Plates 4, 5, 6.

Alphabets for making monograms, monograms ready-made and detached subjects. Nos. 22 to 29.

The tall narrow letters in Plate 4 are so arranged that they can be interlaced with the broad letters of plates 5 and 6.

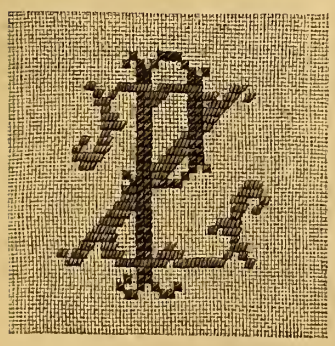


Plate 6 contains several specimens of monograms made with these letters, clearly explaining the mode of proceeding. The letter W, which there was no room for on plate 4, will be found on plate 6 joined to the letter O. Both kinds of letters can be reproduced in cross stitch, but for the sake of variety and a better contrast in the initials, it is advisable not only to take two different colours, but to choose two distinctly different stitches, such for example, as sloping (3) or straight gobelin stitch (4) for the broad letter, and cross or square stitch for the long letter. Two gobelin stitches count as one type or point.

In the adjoining diagram we have a monogram carried out in the manner just described, on Rhodes linen No. 1 with Coton à broder D.M.C No. 12, colours Gris-Tilleul 392 and Bleu-Indigo 322.

Plates 7, 8.

Alphabet and detached subjects. Nos. 30 to 34.

The dark characters in this plate are to be copied in cross stitch, while the light ones are to be worked in stroke stitch, unless both be worked in cross stitch. In the latter case it is well to take a very much finer thread for the inside stitches than for the outside ones. (See also plates 20 and 40). The three small designs could be utilized as a grounding or in the composition of a stripe.

The letters are to be worked in shades; the best tints being: Bleu-Gentiane 477 and 480, Bleu-Indigo 312 and 334, Rouge-Cardinal 346 and 348, Rouge-Cerise, 3316 and 3319, Jaune-Rouille 363 and 365, Brun-Rouille 3310 and 3314 etc.

Plates 9, 10.

Alphabet, Coronets and a square design. Nos. 35 to 39.

The two sided Italian stitch (5) has been chosen in preference for these beautiful and highly ornamental letters; the outlining can be done either in back or stem stitch, or in very finely executed chain stitch. The square composed of ecclesiastical emblems is suitable for chalice veils, corporales, altar-cloths, etc.

Here more than elsewhere the choice of colours depends on the purpose the work is intended for. Among the shades enumerated on the last page of these directions, the following are the most ecclesiastical: Rouge-Cardinal 304, Rouge-Turc 321, Violet-Scabieuse 394, Violet-Evêque 452, Vert métallique 465, 466, 467, Noir grand-teint 310. On fine material, such as Spanish Linen, Linen Gauze and Rhodes Linen No. 2, the embroidery should be done with Coton à broder D.M.C No. 25 to 50, or Coton à repriser No. 50; on coarser materials with Coton à broder D.M.C No. 3 to 16 or Coton à tricoter D.M.C No. 6 to 16, as the stitches will of necessity be larger.

Plate 11.

Fourteen borders. Nos. 40 to 53.

Designs 40 to 53 can be copied in the stitches explained in the text of Album No. I. The plaited Slavonic stitch, fig. 1, in the work before us, should be used for design 50; all the rows are worked horizontally, excepting in the berries where they have to be worked in the opposite direction.

Designs 43 and 45 are worked in two-sided Italian stitch; design 46 in plaited Slavonic stitch, for which the coarsest cotton the material will bear should be taken. For Rhodes

(1) See the *Encyclopedia of Needlework* by Th. de Dillmont for stitches not described in the treatise.

(2) (3) (4) (5) See the same work figs. 255, 256, 257, 258 and figs. 300 to 303.

linen Nos. 1 and 2 it would be Cordonnet 6 fils D.M.C Nos. 3, to 10, or Fil à pointer D.M.C Nos. 15 to 30, for Batavia linen Coton à tricoter D.M.C Nos. 12 to 16; and for Ceylon linen and any other material that gives large stitches, Coton à broder D.M.C Nos. 3 to 14. Subdued shades, to imitate as nearly as possible the beautiful faded tints of old needlework, should be selected in preference to brighter colours.

Plate 12.

Six borders and a design for a border or a powdering. Nos. 54 to 61.

Design 61 shows to better advantage worked in slanting gobelin stitch than in any other, and looks best in one colour only; should a worker however prefer it to be in two colours the second colour must only be used for the stitches that form crosses and for the bars, and the octagons must be all in one colour, otherwise this beautiful design loses character and distinguished simplicity.

These are a few of the colours which go best together: Bleu-Indigo 313 and Rouge-Turc 321, Rouge-Grenat 359 and 309, Gris-Tilleul 391 and Rouge-Cornouille 450, Vert-Bouteille 493 and Rouge-Cerise 3317, Brun-Rouille 3312 and Bleu-Canard 3307 etc.

Plate 13.

Seven stripes. Nos. 62 to 68.

The first six of these designs are to be executed in cross stitch, in two-sided Italian stitch or in plaited Slavonic stitch, and design 68 in cross and stroke stitch. In numbers 62, 63, 65, 66 and 67, all the rows are worked horizontally, only the stalk of the flower in design 64 is worked in the contrary direction. A thread that will make the stitches look as if they were raised, is preferable to a soft flat one, for example Coton à broder D.M.C in any number from 3 to 50 is suitable for almost any stuff.

Plate 14.

One stripe with border and two others with branchings. Nos. 69 to 71.

Design 69 is bordered on each side by a hem ornamented with buttonhole stitches. (See figs. 36 and 37). The row of square stitches, which in design 70 separates the ground of the middle part from the branchings of the two sides, may be replaced by two-sided Castilian stitch. (See figs. 14 and 15). Design 71 which is to be worked in the same stitches as the proceeding patterns, lends itself to a pretty variation, the introduction namely of two different textures. The middle stripe may consist of a transparent material, such as Tammy cloth or Net canvas; the border of linen, or linen canvas. The space occupied in the plate by the three rows of cross stitches can be replaced either by hems or by a seam that unites the selvages.

Plate 15.

Three stripes. No. 72 to 74.

The original of the first stripe represented in this plate is worked both sides alike on very fine linen. With Spanish linen and Coton à broder D.M.C No. 35 or Fil à dentelle D.M.C No. 30 an exact copy of the original can be produced. The edges are finished off with an overcast hem (see figs. 38 and 39). The design is worked in plain back-stitch, with a right and a wrong side.

For design 78 two sizes of thread are used, the one a number coarser than the other in order that the rows of cross stitches, which border the design may be more raised.

The three originals of the patterns in this plate are executed in crimson; the first in a shade resembling Rouge-Cardinal 347, the two others in a red which time has faded, something like Rouge-Grenat 326 and Rouge-Cardinal 346 of the D.M.C colour-card.

Plate 16.

Two narrow borders, two powderings, and a grounding with a footing of branches. Nos. 75 to 79.

Designs 75, 76, 77, 78 and 79 are to be embroidered in two-sided stroke stitch; design 76 has a right and a wrong side. The ground and border of design 76 can be made separately and joined together afterwards, by means of the seams, explained in figs. 27, 28 and 29 of the present work.

Plate 17.

Three stripes with pattern left blank and outlined by the grounding. Nos. 80 to 82.

Design 80 executed on Spanish linen, is worked entirely in two-sided square stitch. It may also be worked in cross stitch like the two following designs, here worked in marking stitch; the two latter again if agreable to the worker may be worked in the first-named stitches.

This style of work looks very well finished off with a trimming, such as a macramé fringe [1] or one of the hems described in these pages.

Plate 18.

Two stripes, with pattern left blank and outlined by the grounding. Nos. 83, 84.

These two designs may be copied in almost any of the stitches used for linen embroidery; the inequalities formed by the majority of them, which often interrupt the outlines of the pattern, are singularly softened by the back stitches, that pass from one square to another and border the edge of all the rows of stitches.

Back stitch, used for outlining, is only admissible where the work has a wrong side, if the embroidery is alike on both sides the outlining must be the same. Either an openwork insertion or a narrow lace may be substituted for the small border which terminates stripe 84. The openwork insertion must be executed in the same materials as the work itself.

The outlining can be done with either Or fin D.M.C or Chiné d'or D.M.C. Gold thread D.M.C can be used in conjunction with all the D.M.C colours.

Plate 19.

Two narrow borders and four powderings. Nos. 85 to 90.

The composition of design 86 shews how a simple and even monotonous pattern, can be made interesting and attractive by a judicious distribution of colours. The same continually recurring little flower can either be worked, as in the plate, once in a light colour, and then enclosed by a diagonal row of flowers in a dark colour, or the rows may be shaded in waved lines, or simpler still, four dark and four light flowers

[1] See *Encyclopedia of Needlework*, by Th. de Dillmont, figs. 348 to 610.

can be made to succeed each other. The design can be further varied by working it in two sizes of thread; for instance on Rhodes linen, with Fil à pointer D.M.C Nos. 15 and 30, or with Cordonnet 6 fils D.M.C Nos. 15 and 30.

The plaited Slavonic stitch is especially recommended for design 89; it should be worked like the original stitch over four threads in width and three in height. As shown in the plate, two colours are used, but there is no objection to working it in one; it would be quite as effective worked in Rouge-Géranium only, or in Brun-Caroubier, or Violet-Lie-de-vin, etc.

Design 87 is finished off with the picots represented in fig. 43. Design 90, ground pattern and border, looks equally well in one colour or in two. In the latter case the stars for instance might be worked in Bleu-Indigo 311 or in Bleu-Gentiane 478, and the bars in Rouge-Turc 321, Rouge-Cornouille 449, or Rouge-Cerise 3316, etc.

Plate 20.

Five powderings. Nos. 91 to 95.

It is more especially in the designs contained in this plate that we see the good effect resulting from the use of two sizes of cotton. The coarser the thread the design is copied in, the more striking the contrast with a ground worked in fine cotton. For Ceylon and Cuba linen we recommend: Coton à tricoter D.M.C Nos. 6 to 12, and Cordonnet 6 fils D.M.C Nos. 25 to 50, or Coton à broder D.M.C Nos. 3 to 12 and Nos. 25 to 40 of the same cotton, for finer stuffs such as Russian and Rhodes linen Nos. 1 and 2, Coton à repriser D.M.C Nos. 25 to 50 and Fil à dentelle Nos. 30 to 60.

The colours which most nearly resemble, as far as we can see those of the original should be distributed as follows. Design 91: Jaune-Rouille 364 — Design 92: Rouge-Cornouille 449 for the flower, Vert-de-gris 474 for the stalk and the small leaves, Jaune-Rouille 363 for the head and wings of the little birds, and Rouge-Cornouille 449 for the tail. The colours for the ground, if it is to be covered with fine stitches, as described in the plate, are Lilas gris 314 — Design 93: Vert-Mousse 470 — Design 94: Vert métallique 465 for the stalks, Rouge-Grenat 326 for the outside stitches in every other pair of tulips, and Rouge-Aurore 362 for filling them in, Gris-Amadou 386 for the outside stitches of the pairs of tulips between, and Bronze doré 589 for filling them in. The colours should in each case alternate in the rows of the design — In design 95 they might be arranged as indicated for design 94, or by way of variety, the design might be worked in different shades, a lighter shade being used for filling in the flowers; the stuff itself may, if preferred, form the ground.

Plate 21.

Two powderings, composed of conventional flowers. Nos. 96, 97.

The distribution of the two drawings requires the use of different kinds of threads and colours. The middle tones of pattern 96 suggest Gris-Tilleul 392 or Jaune-vieil-Or 679, the lighter ones, alternately Rouge-Géranium 349 and Brun-Caroubier 356, and the dark, Brun-Acajou 301 or Vert-Mousse 469.

The colours in pattern 97 should be distributed in the same manner and the small subjects worked in square stitch.

Plate 22.

Two groundings. Nos. 98, 99.

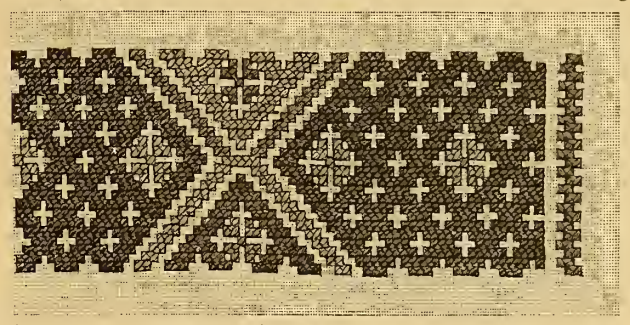
Our remarks with reference to these two designs, will confine themselves to pointing out which colours of the D.M.C card we consider most suitable for their execution. Design 98, which requires two colours will look best if Bleu-Gris 3303 be used for the foliage and Rouge-Maroquin 3327 for the central figure, or else Vert-Bouteille 492 and Brun-Caroubier 356.

Only one colour is needed for design 99; to heighten the effect all the outlining stitches can be worked with Cordonnet d'or D.M.C or with Or fin D.M.C, according to the stuff on which the design is executed.

Plate 23.

Two groundings. Nos. 100, 101.

The original of the pattern reproduced in this plate furnished us with the pretty insertion stitch described in figs. 16 to 19. The portion of the pattern represented below bordered by the said insertion stitch gives an idea of the colours selected and if we keep strictly to those of the orignal piece of work, the first row of lozenges should be worked in Violet-Mauve 313, the stars strewn over it, in Jaune-Rouille 364; the second row of lozenges in Rouge-Géranium 349, the stars in Jaune d'Or 667; the third row of lozenges in Jaune d'Or, the stars in Violet-Mauve. For the division between the lozenges, composed of slanting rows of stitches the same colour as that in which the last row but one of the lozenges is worked should be used and continued on along



the zig-zag to which it forms a border. The same colours can be used for pattern 101.

A thread that is neither too heavy for the embroidery, nor for the stuff is to be preferred; the latter might even with advantage be visible between the stitches which should be worked either with Coton à repriser D.M.C, Coton à broder D.M.C or Coton à tricoter D.M.C.

Plate 24.

Richly ornamented ground. No. 102.

The colours and stitches are the same as those described in the proceeding Plate and the borders are ornamented with the same finishing seam.

Plate 25.

Floral ground pattern. No. 103.

This pattern which imitates in cross stitch, is peculiarly adapted for tapestry, chairs, arm-chairs, hangings, carpets, etc. It should be executed on a slightly tinted ground in preference to white in subdued shades. For the tulips and the martagons printed in a medium tone an assortment of several shades is needed; in the same way several shades of green can be introduced into the foliage of the flowers.

A set of colours which together extremely well go are: Rouge-Cardinal, Jaune-Rouille, Rouge-Groseille, Bronze doré, Gris-Tilleul and Vert-Mousse.

The small designs printed in dark type are to be copied all alike, either in Brun foncé, or in Noir grand-teint.

Plate 26.

Two groundings and a border. Nos. 104 to 106.

The following are the colours we recommend to our readers, as being the most harmonious for working the designs in this plate. For No. 104, a rose-coloured material should be used somewhat of the same shade as Rouge-Géranium 353, and for the embroidery, Brun-Caroubier 357 for No. 105, satin or any other stuff of the colour of Jaune-vieil-Or, and for the embroidery, one of the darker shades of Violet-Mauve 370, 371, 372.

All articles, the threads of which are too fine to be counted, must, if these patterns are to be reproduced in cross stitch, be covered with plain canvas, which is pulled out when the work is done.

As to the border 106, it will always look best worked in the colour of the original, which resembles Rouge-Cardinal 304 in the D.M.C colour-card.

Plate 27.

Two stripes and a grounding. Nos. 107 to 109.

The narrow borders are simple enough not to require any special directions. But it is necessary to say a few words on the manner in which design 108 may be copied. The lozenge-shaped figure can always be reproduced in cross stitch and worked with Coton à repriser D.M.C, used either single or double or even four fold. The ground may be left plain as in the Plate, but the work will look handsomer if the ground be open-worked. To this effect a less close material resembling Tammy cloth, should be used, of a more or less stout make, and once the design is fixed, the ground is covered with stitches which draw the threads of the stuff together. In the adjoining square a small portion of the design is represented, worked in a stitch that forms an open-work ground. For this last kind of work, a strongly twisted thread is to be preferred, such as Cordonnet 6 fils D.M.C, or Fil à dentelle D.M.C of the same colour as the embroidery.

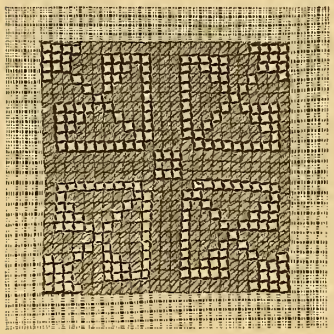


Plate 28.

Two narrow borders, two stripes, a ground pattern with footing. Nos. 110 to 114.

We shall confine our remarks here, design 112 to which furnishes an opportunity for a classical style of colouring. The original is executed in triangular Turkish stitch (1) and in silk, for which Coton à repriser D.M.C may be substituted. The pattern would look best on Algerian or Spanish Linen; working on these stuffs the Coton à repriser should be split; on a coarser material it may be used whole, or, if necessary even doubled. The following are the colours which will best represent those of the original piece of work. Rouge-Cornouille 450 for that part of the first and third row printed in dark type; Bleu-Indigo 312 for the lighter shades and Vert-Pistache 367 for the medium ones; the two last colours alternate, as will be seen, in every other spray. In the second row, Bleu-Indigo 312 is used for the dark shade, Jaune-vieil-Or 679 for the light and Rouge-Cornouille 450 for the medium one. In this row all the sprays are in the same colour.

If a fourth row of flowers be required Vert-Pistache should be taken for the dark shade and Rouge-Cornouille only for the other stitches.

The little sprays between the flowers are to be worked with Noir grand-teint 310, and the four stitches in the centres with Or fin D.M.C or Chiné d'or D.M.C. Every third small figure in the border is to be embroidered in red, one of the two between in blue, the other in green. In the footing all the flowers that turn upwards are to be red and the first of those that turn downwards green, the second blue, the third black; the nine stitches in the centres must always be of the same colour as the preceding flower.

Plate 29.

Ground pattern with border and branched footing. No. 115.

Two things strike us here in the original: the harmony and richness of the colouring and the charming fringe with which it is finished off (see figs. 46 to 50). As the way in which these plates are printed only admits of the representation of four shades, the directions for the colours begin at the first flower on the right, above the border.

The outlines represented by the dark lines are worked in Rouge-Corinthe 447, or Rouge-Grenat 326; those parts of the outside petals represented in the medium shade, in Rouge-Géranium 349; those in the darkest shade, in Or fin D.M.C and in plaited Spanish stitch (2). The lighter shades are worked in Vert-Mousse 471. The tulips of which the border is composed are to be outlined like the flowers of the grounding, the first with red, the next with green and so on. All the tulips that are outlined with blue or green, are to be filled in with Rouge-Géranium, the outside petals of those which are outlined, on the contrary, with dark red, are to be filled in with light green and the inside petals with Rouge-Grenat 335. The four stitches forming the calyx at the bottom of each tulip are to be worked in Gold thread.

If it be an object to produce a more costly and artistic result the work may be executed on Algerian linen and the filling in done with Chiné d'or D.M.C.

Plate 30.

Two stripes and a ground. Nos. 116 to 118.

The two stripes in this plate can very well be adapted to broad stripes, or to a covered ground. For No. 118, all that is necessary is to double it by the aid of a Penelope mirror (2); whilst the design of stripe 116 can be carried on indefinitely by placing the right subject above the left, so that the two together resemble a S in shape and that, when the design is thus repeated, one ball turns to the right and the next to the left.

The ground pattern, full of quaintness and originality, composed of conventional birds embroidered in horizontal stripes, shows to best advantage worked on stuff resembling coarse household linen, in Bleu-Indigo and Rouge-Turc 321. The woven braids represented in figs. 29 to 32 are more especially useful for finishing off work of this description.

Plate 31.

Two borders with insertions as footings. Nos. 119, 120.

These two designs are intended to ornament bed linen, and especially pillow-cases. The insertion has to be made on both sides of the fold, in such a way that half the design

(1) (2) See *Album of Cross stitch N° I* and the *Encyclopedia of Needlework* by Th. de Dillmont.

comes on each side. The border, seen in the plate only on one side of the insertion is to be repeated on the other. The best material to use for this kind of work is Coton à broder D.M.C in Rouge-Turc 321.

Plate 32.

Two narrow stripes, one broad border and one of medium size. Nos. 121 to 124.

For all the designs on this plate, the most suitable materials are those that cover the ground best, such as Coton à broder D.M.C, Coton à repriser D.M.C and the lower numbers of Coton à tricoter D.M.C. Pattern 124, especially suitable for brackets, headings of curtains etc., can be embroidered in two parts and joined together by one of the connecting seams, figs. 27 to 35, or by a woven braid.

Plate 33.

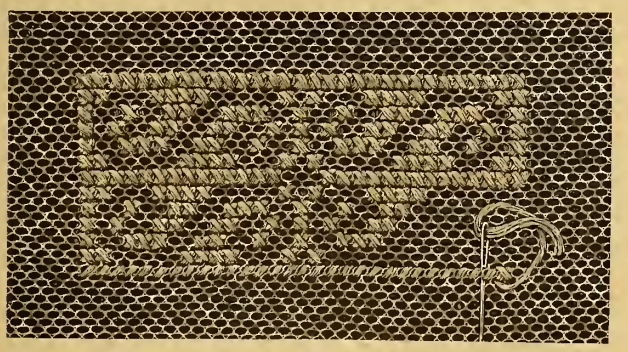
Narrow border and broad stripes with footings composed of acorns. Nos. 125, 126.

Neither the stitches nor the colours of the originals of these two patterns require any special observations, we would only recommend the embroidery being finished off with picots, such as are described in the Directions for Cross stitch Embroidery, figs. 40 to 44.

Plate 34.

Two stripes, the pattern left blank and outlined by the ground. Nos. 127, 128.

These two patterns are to be embroidered both sides alike, the first in Italian stitch, the second in Roman stitch. The former is described in the publications already often



referred to, the latter in the present work, figs. 9 to 13. As similar designs are very effective executed on Greek tulle, we shew in the above figure how to do cross stitch on that material. This kind of work is very suitable for curtains. We recommend Coton à repriser D.M.C as the best working material.

Plate 35.

Stripe, the pattern left blank and outlined by the ground, broad stripe with footing of branchings. Nos. 129, 130.

These two patterns are embroidered in plaited Slavonic stitch; the first is worked in horizontal lines, the second in the opposite direction, the stitches set perpendicularly even in the stalk. With regard to the grapes, which we cannot represent rounded as they are in the original, figs. 2 to 7 should be consulted, which illustrate in full the plaited Slavonic stitch. The dark type in this plate is to be worked in Vert-de-gris 476, the medium toned in Brun-Puce 459, the light in Bronze doré 587.

Plate 36.

Broad stripe, the pattern left blank and outlined by the ground with detached border. No. 131.

Instead of the scarlet colour which is so common in antique embroidery, any two of the washing colours of the D.M.C colour-card, or any two shades of one colour may be used here; we recommend more particularly Bleu-Indigo 311 and 334, and Bleu-Lapis 342 and 344, Rouge-Géranium 349 and Brun-Caroubier 356, Jaune-Rouille 363 and Rouge-Écarlate 464, etc. Although two different colours may be introduced, one kind of material only should be used, the one of the D.M.C cottons which happens to have been chosen.

Plate 37.

Broad stripe with border composed of branchings. No. 132.

As in origin and style the design in this plate resembles the designs given in plates 33 and 35, we may refer to what was said in connection with them, with regard both to stitches and colouring.

Plates 38 and 39.

Stripe and border with a corner composed of sprays. Nos. 133, 134.

In this pattern we have, what is rarely to be met with, namely a handsome design for a corner and the same design so arranged and reduced serve as a border. The reduced design as to, also of flowers and leaves consisting, is to be distributed over the allotted space at equal intervals. As the sprays have to be reversed in the middle of the border, so as to lean towards each other, the number on each side must be the same, hence the need of carefully calculating before hand the distance to be left between. The two rows of stitches at the base can be placed five stitches distant from each other, and the pretty finish given in figs. 20 to 25 worked between.

Plate 40.

Broad stripe with narrow insertion as footing and one of medium width as heading. No. 135.

Our series of plates concludes with a rich design, furnishing an opportunity for the introduction of a great variety of materials, colours and stitches. The grounding of fine crossed lines should be worked either in Fil à dentelle D.M.C or Cordonnet 6 fils D.M.C, colour Rouge-Cornouille 450; the cross stitches in the dark type in Coton à broder D.M.C Noir grand-teint 310; those in light type in Jaune d'Ocre 677. The white parts in the plate represent the stuff itself where it is left plain.

Table of the sizes of the D.M.C Cottons and the widths of the Soutaches and Braids.
These articles will all of them be found useful in the execution of the different kinds of fancy-work described in our pages.

Gold and silver stamp on steel-blue paper

150 DMC 80 MÈT.

FIL D ALSACE & FIL POUR MACHINES
(Sewing-machine thread)

20, 30, 36, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 180, 200, 250, 300, 400, 500, 600, 700

Made in all numbers in black and white. Turkey red 321 (rouge grand-teint) and blue 311, 312 and 322, in Nos. 30—150. Coloured in No. 70. — Coloured in boxes containing 24 balls of 80—100 m. and in boxes containing 12 balls of 40 m.

Silver stamp on steel-blue paper

200 DMC 200 Mèt. Fil à dentelle

FIL A DENTELLE & SOIE DE COTON
(Lace Thread)

25, 30, 35, 40, 50, 60, 70, 80, 90, 100, 120, 150, 200

In all numbers in écru, white, black 310 (noir grand-teint) and in all colours.

Silver stamp on steel-blue paper

DOLLFUS-MIEG & Cie — CORDONNET 6 FILS — DMC 50 — MULHOUSE-PARIS

CORDONNET 6 FILS
(Six-Cord Crochet Cotton)

1, 1½, 2, 2½, 3, 4, 5, 10, 15, 20, 25, 30, 40, 50, 60, 70, 80, 90, 100, 120, 150, 200

In all numbers in écru, white, black 310 (noir grand-teint) and in all colours.

Gold stamp on steel-blue paper

A BRODER. DMC 30 40 mètres. DOLLFUS-MIEG & Cie Mulhouse-Paris.

COTON A BRODER
(Embroidery Cotton)

3, 4, 5, 6, 8, 10, 12, 14, 16, 18, 20, 22, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 90, 100, 120, 150

In all numbers in écru, white, black 310 (noir grand-teint) and in all colours.

COTON SPÉCIAL
pour la broderie anglaise
(Madeira embroidery Cotton)

40, 50, 60

Made in white only of a greenish-blue colour.

COTON A BRODER SURFIN
(Embroidery Cotton for Monograms and for Cambric)

100, 120, 150

Made only in white and écru.

Red stamp on white paper

OR FIN A BRODER — 30 Mètres N° 30

OR FIN POUR LA BRODERIE
(Washing gold)

20, 30, 40

On ivory reels, 30 m. on a reel, 6 reels in a box.

CORDONNET D'OR
(Gold cord)

6

Reels of 5 m.

CHINÉ D'OR POUR LA BRODERIE
(Washing coloured gold)

30

Reels of 30 m.

GANSE TURQUE
(Washing Turkish gold cord)

6, 12

Reels of 20-10 m.

Black stamp on grey paper

DOLLFUS-MIEG & Cie — FIL A POINTER — DMC 30 — 50 GRAMMES — MULHOUSE-BELFORT-PARIS

FIL A POINTER
(Knotting Thread)

10, 15, 20, 30

Écru, white, black 310 (noir grand-teint) and in all colours.

Gold stamp on steel-blue paper

DOLLFUS-MIEG & Cie — DMC 40 — 25 GRAMMES — MULHOUSE-PARIS

COTON A MARQUER
(Marking Cotton)

5, 6, 8, 10, 12, 16, 20, 24, 30, 35, 40, 45, 50, 60, 70, 80, 90, 100, 120, 150, 200

In all numbers in écru, white, Turkey-red 321 (rouge grand-teint) blue 311 and black 310 (noir grand-teint)

Gold stamp on steel-blue paper

DOLLFUS-MIEG & Cie — COTON A TRICOTER — DMC 35 — 50 GRAMMES — MULHOUSE-BELFORT-PARIS

COTON A TRICOTER
(Knitting Cotton)

6, 8, 10, 12, 14, 16, 18, 20, 25, 30, 35, 40, 50

In all numbers in écru, white, black 310 (noir grand-teint) and in all colours. All the numbers from 20 upwards are suitable for hand and machine-knitting.

Gold stamp on steel-blue paper

DOLLFUS-MIEG & Cie — DMC 25 — 50 GRAMMES — MULHOUSE-BELFORT-PARIS

COTON A FEUTRER
(Felting Cotton)

25

In écru, white, black 310 (noir grand-teint) and in all colours.

Brown bistre stamp on white paper

DOLLFUS-MIEG & Cie — COTON POUR CROCHET 4 FILS — DMC 18 — 50 GRAMMES — MULHOUSE-PARIS

CROCHET 4 FILS
(4 cord Crochet Cotton)

6, 8, 10, 12, 14, 16, 18, 20, 24, 30, 40

In all numbers in écru, white, black 310 (noir grand-teint) and in all colours.

Silver stamp on ultra marine blue paper

DOLLFUS-MIEG & Cie — COTON A REPRISER — DMC 14 — MULHOUSE-PARIS

COTON A REPRISER
(Darning Cotton)

8, 10, 12, 14, 16, 18, 20, 25, 30, 35, 40, 45, 50, 60, 70, 80, 90, 100

In all numbers in écru and white. Black 310 (noir grand-teint) and in all colours in Nos. 12, 25, and 50 only. By splitting the threads the cotton can be reduced to a

Red stamp on white paper

DOLLFUS-MIEG & Cie — LACET SUPERFIN D'ALSACE — DMC

LACETS SUPERFINS D'ALSACE
(Braids)

Nos.	Width in Millim.
1	1 m/m
1½	1¼ »
2	1½ »
3	2 »
4	2½ »
5	3 »
6	3½ »
7	4 »
8	4½ »
9	5½ »
10	6 »
12	7 »
14	9 »
16	10 »
18	11 »
20	13 »
24	15 »
28	19 »
32	22 »

Écru and white in all widths. Black 310 (noir grand-teint) and coloured only in Nos. 8, 10, 16, 20 and 32.

Brown bistre stamp on white paper

N° 1½ — DMC — SOUTACHE DOLLFUS-MIEG & Cie MULHOUSE

SOUTACHE D·M·C
(Narrow Braid)

Nos.	Width in Millim.
1	1 m/m
1½	1½ »
2	2 »
2½	2½ »
3	3 »

In all widths in écru, white, black 310 (noir grand-teint) and in all colours.

Alphabetical list of the names and numbers of the 450 shades contained in the D.M.C colour-card, in any of which shades the D.M.C machine, crochet, sewing, embroidery and knitting cottons, soutaches, braids, etc. are to be had.

Couleurs Colours	Très-foncé Very dark	Foncé Dark	Moyen Medium	Clair Light	Très-clair Very light
Bleu d'Azur				3325	
Bleu-Canard	3305	3306	3307	3308	3309
Bleu cendré			448		
Bleu de Ciel	515	516	517	518	519
Bleu-Fayence	481	482	483	484	485
Bleu de France	337	338	339	340	341
Bleu-Gentiane	476	477	478	479	480
Bleu-Gris	3300	3301	3302	3303	3304
Bleu-Indigo	336	311	312	322	334
eu-Lapis	342	333	343	344	345
Bleu-Marin	505	506	507	508	509
Bleu-Outremer		682	683		
Bleu pâle				668	
Bleu-Prunelle	486	487	488	489	490
Bleu tendre					709
Bleu vert	525	526	527	528	529
Bleu violacé		674	675		
Bronze doré	585	586	587	588	589
Brun-Acajou	300	400	301	401	402
Brun-Cachou	433	434	435	436	437
Brun-Cannelle	660	661	662	663	664
Brun-Caroubier	354	355	303	356	357
Brun-Chamois	416	417	324	418	419
Brun-Cuir	430	431	302	432	325
Brun-Feuille-morte	615	616	617	618	619
Brun Havane	454	455	456	457	458
Brun-Loutre	438	439	440	441	442
Brun-Marron	403	404	405	406	407
Brun-Myrthe			463		
Brun-Puce	459				
Brun-Rouille	3310	3311	3312	3313	3314
Gris-Acier	650	651	652	653	654
Gris-Amadou	329	383	384	385	386
Gris d'Argent			719		
Gris-Bleu	590	591	592	593	594
Gris-Bois	610	611	612	613	614
Gris-Brun	408	409	410	411	412
Gris-Castor	645	646	647	648	649
Gris-Cendre	413	317	414	318	415
Gris-Coutil	387	388	323	389	390
Gris-Deuil	655	656	657	658	659
Gris-Écru		704	705	706	
Gris-Etoupe		707	708		
Gris de Fer	600	601	602	603	604
Gris-Feutre	635	636	637	638	639
Gris-Ficelle		460	461	462	
Gris-Foin	520	521	522	523	524
Gris-Fumée	640	641	642	643	644
Gris-Lin			716	717	
Gris-Mastic			718		
Gris neutre	620	621	622	623	624
Gris-Noisette	420	421	422	423	424
Gris-Perle	625	626	627	628	629
Gris de Plomb	378	379	380	381	382
Gris-Poussière	630	631	632	633	634
Gris-Souris	425	426	427	428	429
Gris-Tilleul	391	392	393	330	331
Gris verdâtre	595	596	597	598	599
Couleurs Colours	Très-foncé Very dark	Foncé Dark	Moyen Medium	Clair Light	Très-clair Very light

Couleurs Colours	Très-foncé Very dark	Foncé Dark	Moyen Medium	Clair Light	Très-clair Very light
Jaune-Citron		307	445	446	
Jaune-Crême			711	712	
Jaune-Maïs	575	576	577	578	579
Jaune d'Ocre			676	677	
Jaune-Orange			443	444	
Jaune-Rouille	363	364	308	365	366
Jaune d'Or			667		
Jaune-vieil-Or	678	679	680		
Lilas gris	313	398	314	328	399
Noir grand-teint	310				
Noir-Jais	681				
Noir vert	473				
Rose-Eglantine	570	571	572	573	574
Rose tendre					3326
Rose vif	565	566	567	568	569
Rouge-Aurore	360	306	361	332	362
Rouge-Bordeaux	496	497			
Rouge-Cardinal	346	347	304	305	348
Rouge-Cerise	3315	3316	3317	3318	3319
Rouge-Corinthe			447		
Rouge-Cornouille		449	450		
Rouge-Ecarlate		498	464		
Rouge-Framboise	684	685	686	687	688
Rouge-Géranium	349	350	351	352	353
Rouge-Grenat	358	359	326	309	335
Rouge-Groseille	605	606	607	608	609
Rouge-Maroquin			3327	3328	3329
Rouge-Turc			321		
Rouge-Vermillon			666		
Vert-Bouteille	491	492	493	494	495
Vert-Bronze	669	670	671	672	673
Vert-Canard	545	546	547	548	549
Vert-Corbeau	665				
Vert doré	580	581	582	583	584
Vert d'Eau			713	714	715
Vers-de-gris		474	475		
Vert-Emeraude	555	556	557	558	559
Vert-Fauve	689	690	691	692	693
Vert-Lierre	500	501	502	503	504
Vert-Madeira				710	
Vert-Malachite	560	561	562	563	564
Vert métallique	465	466	467		
Vert-Mousse	468	469	470	471	472
Vert-Myrthe	535	536	537	538	539
Vert-Olive	510	511	512	513	514
Vert-Perroquet	694	695	696	697	698
Vert-Pistache	319	367	320	368	369
Vert-Pré	699	700	701	702	703
Vert russe		499			
Violet-Améthyste	3320	3321	3322	3323	3324
Violet-Evêque	451	452	453		
Violet-Lie-de-Vin	370	371	372	373	374
Violet-Mauve	375	315	376	316	377
Violet-de-Parme	540	541	542	543	544
Violet-Pensée	530	531	532	533	534
Violet-Prune	550	551	552	553	554
Violet-Scabieuse	394	327	395	396	397
Couleurs Colours	Très-foncé Very dark	Foncé Dark	Moyen Medium	Clair Light	Très-clair Very light

N.-B. The above-named colours were divided into definite shades, although it was by no means easy, considering the large choice, to hit upon names that would be intelligible to every one.

As however, the greatest care has been expended on their denomination, our customers will not find it difficult, even in the absence of the colour-card, to order what they may require.

☞ The fastest colours are those, the numbers or which begin with 3 or 4. ☜

A complete list of colours (450 in number) sent post free on application to MM. Dollfus-Mieg & C°.

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